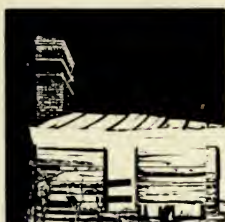
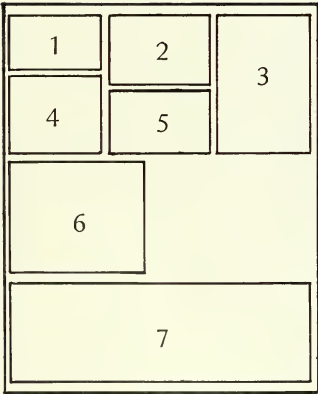


GA  
N200.P6  
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1976  
P7



# HISTORIC PRESERVATION HANDBOOK





**COVER PHOTOGRAPHS**

- 1. Mantel, Bickers House, Penfield
- 2. Ticket Booth, Fox Theater, Atlanta
- 3. Antebellum Chimney and Water Tank, Central of Georgia Railroad Shop Complex, Savannah
- 4. The Chapel, University of Georgia, Athens
- 5. Stone Figure, recovered from burial in Mound C, Etowah, Cartersville
- 6. Old Dominion, Sparta
- 7. Row Houses, Savannah

DATE DUE



# **HISTORIC PRESERVATION HANDBOOK**

A GUIDE FOR VOLUNTEERS

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# HISTORIC PRESERVATION HANDBOOK

## PREPARED BY

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Department of Natural Resources  
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The primary responsibility for directing and coordinating historic preservation programs in Georgia and for providing technical assistance to concerned groups and individuals rests with the Historic Preservation Section of the Department of Natural Resources. The Historic Preservation Section is composed of four administrative units: (1) the Historical Analysis Unit performs research on state-owned historic sites and those sites under consideration for state acquisition through the Georgia Heritage Trust Program; (2) the Review and Compliance Unit evaluates all federally funded or licensed projects that may have adverse affects on cultural resources; (3) the Survey and Planning Unit prepares National Register nominations, conducts county surveys and administers the National Park Service grant program; and (4) the Office of the State Archeologist directs archeological activities throughout the State. The Historic Preservation Section staff which includes archeologists, architectural historians, grant coordinator, historians, photographer, preservation planner, researchers and the State Archeologist offers technical assistance on a variety of subjects and references to organizations and programs with specific preservation concerns.

The Department of Natural Resources also administers other preservation-related programs. Under the Georgia Heritage Trust, properties of cultural, natural and recreational value which meet criteria for state management are identified and acquired. Georgians are encouraged to recommend properties to the Heritage Trust for evaluation. In addition, the Division of Parks and Historic Sites is responsible for managing and interpreting state-owned historic sites and for implementing the state marker program.

---

## INTRODUCTION

Historic preservation in Georgia, in tune with the growing and developing movement nationwide, has made impressive advances during the past twenty years. Where the creation of house museums was once viewed as the only possible means for the preservation of the built environment, now entire neighborhoods are restored and rehabilitated. Not only are structures of major historical and architectural significance preserved, but these and countless other stylistically compatible and valuable buildings are returned to use as homes, places of business and public spaces. In Georgia, Savannah's success in using the historic district concept as the basis for rejuvenating a large central city area has been recognized and studied nationwide. Other Georgia cities like Columbus, Thomasville and Macon have begun similar programs, while older Atlanta neighborhoods have stimulated the development of neighborhood planning concepts and inner city renewal.

The broadened outlook to which these developments bear witness has grown from an increasing public awareness of the deficiencies in the contemporary environment and from economic necessity. Preservationists quickly recognized that the preservation of individual structures as museums would make but a small contribution to the larger problems of inner city deterioration and suburban sprawl. House museums, invaluable educational resources which allow present generations to touch historically significant lives and events and to experience past life styles, are but single restored structures which often only emphasize the disparity between past and present. It was evident that if the preservation movement was to be meaningful and enrich present day lives, larger segments of the population needed to participate and enjoy its benefits.

At the same time, the need for practical and economic solutions to the problems of the environment were apparent. Faced with soaring building costs for often shoddy new construction and with increased gasoline and other energy costs, many individuals and families looked with interest at long forgotten neighborhoods in older downtown residential areas. These neighborhoods, although deteriorated, could offer fine older but structurally sound residences in settings made attractive by mature trees and gardens that were planted a half century or more ago.

Incentives to historic district rehabilitation and restoration have been offered by the National Register of Historic Places and other programs. Evaluation of older areas by architectural historians and other preservation professionals has identified architecturally significant and cohesive historic districts. National Register status has encouraged participation by ever larger groups of people in neighborhood rehabilitation projects throughout the country. The rewards of such activity are now apparent. Citizens, by helping to save a neighborhood, have made contributions toward the revitalization of their cities, have experienced the satisfaction of living in structures whose ornamental detail and sound construction cannot be duplicated on today's market and have found themselves surrounded by an environment that is more attractive than most new urban residential areas.

In addition to restoring older residential areas to their original function, the preservation movement has begun to expand into older commercial districts and into a variety of building types. Such areas and structures, until recently not considered appropriate candidates for restoration, can be creatively adapted to new uses. For example, factories and other industrial buildings have become apartments and condominiums and warehouses have been transformed into interesting restaurants.

Preservation not only provides a sense of continuity with the past but enriches the present. Preservation of the built environment in Georgia, as elsewhere, is the highest

form of conservation. It not only saves buildings and neighborhoods but preserves natural resources by conserving materials and energy. Once abandoned and deteriorated buildings are restored, they contribute measurably to the tax digest. Another benefit only recently being recognized is the potential of preservation for providing satisfying employment. Craftsmen and construction workers are needed for restoration and rehabilitation projects. Thus, new employment opportunities are made available.

This Handbook has been designed to aid the ever increasing number of Georgia citizens and public officials who are concerned about the quality and conservation of their surroundings. Since the National Register of Historic Places is one of the most effective tools for achieving preservation goals, much emphasis has been placed on this program throughout the Handbook. Also included in the Handbook are references to and information on numerous other preservation programs, activities, techniques and sources of assistance.

The Historic Preservation Section hopes that this Handbook will prove to be an effective guide for implementing your preservation objectives.



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T E N N E S S E E

# GEORGIA

OUTLINE MAP  
SHOWING  
COUNTIES

SCALE OF MILES  
0 10 20 30 40



F L O R I D A

# CHAPTER ONE

## GEORGIA HISTORIC PRESERVATION CHRONOLOGY

Listed below are some of the important dates in the history of the preservation movement in Georgia.

- 1839 Georgia Historical Society founded, Savannah.
- 1895 Chickamauga and Chattanooga National Battlefield Park dedicated.
- 1901 Meadow Garden officially dedicated by Daughters of the American Revolution, Augusta.
- 1913 Joel Chandler Harris Memorial Association acquires "Wren's Nest", Atlanta.
- 1918 Georgia Department of Archives and History established, Atlanta.
- 1924 Fort Pulaski National Monument established, Savannah.
- 1928 Andrew Low House becomes headquarters of Georgia Society of Colonial Dames, Savannah.
- 1929 Georgia Department of Archives and History moves to Rhodes Memorial Hall, Atlanta.
- 1932 Liberty Hall deeded to the State, Crawfordville.
- 1935 Historic Sites Act passed by Congress.
- 1936 Ocmulgee National Monument established, Macon.  
Garden Club of Georgia lays plans to restore University of Georgia properties, Athens.
- 1937 Creation of Department of Natural Resources, Division of State Parks, Historic Sites and Monuments.
- 1938 Kolomoki Indian Mounds presented to the State, Blakely.
- 1943 After a major fire in 1941, the Old Capitol Building was reconstructed, Milledgeville.
- 1945 Fort Frederica National Monument established, Saint Simons Island.
- 1947 State purchases Jekyll Island thus saving cottages.  
Franklin D. Roosevelt Commission organized to administer public showing of "Little White House."
- 1950 Restoration begun on Bellevue by LaGrange Women's Club.
- 1951 Georgia Historical Commission (GHC) created in the Department of Secretary of State.
- 1952 Etowah Mounds acquired by GHC, Cartersville.  
Vann House acquired by GHC, Spring Place.
- 1953 Restoration of Owens-Thomas House begun, Savannah.  
Juliette Gordon Low Birthplace purchased by Girl Scouts of the U.S.A., Savannah.
- 1955 Crawford W. Long Medical Museum, Jefferson, and Traveler's Rest, Toccoa, acquired by GHC.  
Historic Savannah Foundation formed and saves Isaiah Davenport House.
- 1956 New Echota, Calhoun; Eagle Tavern, Watkinsville; and Mackay House, Augusta, acquired by GHC.
- 1957 Midway Museum built by GHC.
- 1958 Thornton House acquired by High Museum of Art, Atlanta.  
Washington-Wilkes Historical Museum and Fort McAllister, Richmond Hill, acquired by GHC.

- 1961 Fort King George, Darien, acquired by GHC.
- 1962 Confederate Naval Museum, Columbus, acquired by GHC.  
Restoration of Plantation Complex begun at Stone Mt.
- 1964 Georgia Preservation Conference, Columbus, sponsored by West Ga. Chapter AIA and National Trust.  
Springer Opera House bought for restoration, Columbus.  
Restoration begun on Old Rock House, near Thomson.  
Thomasville Landmarks founded.
- 1965 Fort Jackson acquired by GHC, Savannah.  
DuBignon House, Jekyll Island, research project begun by Georgia Society of Colonial Dames.  
Old White County Courthouse leased by White County Historical Society, Cleveland.  
Callaway Restoration Project begun by City of Washington.  
Dell-Goodall House acquired by Screven County Historical Society, Sylvania.  
Old Governor's Mansion, Milledgeville, restoration begun.  
Historic Augusta founded.
- 1966 Historic Preservation Act passed by Congress.  
Savannah Historic District designated a National Historic Landmark.  
William Scarborough House purchased for restoration, Savannah.  
Historic Columbus Foundation organized.  
Dahlonega Courthouse Gold Museum acquired by GHC.
- 1967 Athens-Clarke Heritage Foundation organized, takes Brumby House as restoration project.  
Atlanta Historical Society purchases "Swan House."  
Restoration begun on Walker-Peters-Langdon House, Columbus.
- 1968 Fort Morris acquired by GHC, near Midway.  
Restoration begun at Westville and Beddingfield Inn.  
Restoration begun on Colonial Cemetery, Savannah, by Trustees Garden Club.
- 1969 First Annual Historic Preservation Conference, Athens.  
Grand Opera House restoration begun, Macon.  
Tullie Smith House donated to Atlanta Historical Society.  
Restoration begun on Sanford House, Milledgeville.  
Restoration begun on Rankin House, Columbus.  
Waynesboro Historical Museum acquired by GHC.  
Columbus Historic District placed on National Register.
- 1970 Second Annual Historic Preservation Conference, Augusta.  
Chieftains acquired by Rome Junior Service League.  
Inman Park Restoration founded, Atlanta.
- 1971 Third Annual Historic Preservation Conference, Thomasville.  
Lapham-Patterson House acquired by GHC, Thomasville.
- 1972 Fourth Annual Historic Preservation Conference, Columbus.  
Milledgeville Historic District placed on the National Register.  
Creation of the Georgia Heritage Trust.  
Completion of the First State Preservation Plan, in compliance with the National Register Program.
- 1973 Georgia Historical Commission became part of the Department of Natural Resources (DNR).  
Fifth Annual Preservation Conference, Macon.

- Jarrell Plantation, Wormsloe and Robert Toombs House acquired by DNR. Georgia Trust for Historic Preservation organized.
- 1974 Sixth Annual Preservation Conference at Rock Eagle near Eatonton. Mary Gregory Jewett retires from State Preservation work — Heads up the Georgia Trust for Historic Preservation as president.
- 1975 Old Rock House, Pickett's Mill and Hofwyl acquired by DNR. Seventh Annual Preservation Conference, Savannah. McIntosh Inn acquired by DNR. Etowah Valley District placed on National Register. Eagle Tavern, Washington-Wilkes Historical Museum, Fort Jackson, Mackay House, Old Rock House, Waynesboro Historical Museum, Crawford W. Long Museum and Confederate Naval Museum transferred to local operation. Coastal Georgia Historical Society opens St. Simons Lighthouse Keeper's House as Museum of Coastal History. Morgan County Foundation begins restoration of Old School for use as a cultural center, Madison.



JARRELL PLANTATION — MILL COMPLEX



## CHAPTER TWO

### PRESERVATION ORGANIZATIONS AND INDIVIDUALS

Since the first edition of this Handbook in 1971, more and more organizations and individuals have made valuable contributions to historic preservation in Georgia. It is impossible to list every one, but we feel that the listing below is a valuable source for help and information on the federal, state and local levels.

In addition to this list, the Historic Preservation Section maintains an up-to-date file of all organizations and individuals in the state who are involved in preservation and historical activities. This file is a county-by-county listing and the Historic Preservation Section can put you in touch with someone in your area who is involved in preservation work.

Good sources for assistance and information on most national, state and local programs are Area Planning and Development Commissions. Your local county or municipal offices can put you in touch with the commission serving your area.

Of particular interest to Georgians is the Georgia Trust for Historic Preservation. This statewide membership organization offers an annual preservation conference, quarterly newsletters, tours to places of historical merit and technical assistance to its members.

#### NATIONAL

William T. Alderson, Director  
American Association of State and  
Local History  
1400 Eighth Avenue South  
Nashville, Tennessee 37203

Ms. Rosann S. Berry, Executive  
Secretary  
Society of Architectural Historians  
1700 Walnut Street  
Philadelphia, Pennsylvania 19103

James Biddle, President  
National Trust for Historic  
Preservation  
740-748 Jackson Place, N.W.  
Washington, D.C. 20006

Robert R. Garvey, Jr.  
Executive Secretary  
Advisory Council on Historic  
Preservation  
1522 K Street, N.W.  
Washington, D.C. 20005

Douglas L. Griffin, Chief  
Historic American Engineering  
Record  
National Park Service  
Department of Interior  
Washington, D.C. 20240

E. L. Johnson  
Regional Commissioner  
National Archives and Records  
Service  
General Services Administration  
1776 Peachtree Street, N.W.  
Atlanta, Georgia 30309

Robert H. McNulty  
Assistant Director  
Architecture and Environmental  
Arts Program  
National Endowment for the Arts  
806 15th Street  
Washington, D.C. 20506



William J. Murtagh, Keeper  
National Register of Historic Places  
National Park Service  
Department of Interior  
Washington, D.C. 20240

John Poppeliers, Chief  
Historic American Buildings Survey  
National Park Service  
Department of Interior  
Washington, D.C. 20240

Jerry L. Rogers, Acting Director  
Office of Archeology and Historic  
Preservation  
National Park Service  
Department of Interior  
Washington, D.C. 20240

Editor, Society for Historical  
Archeology  
Institute of Archeology and  
Anthropology  
University of South Carolina  
Columbia, South Carolina 29208

Stuart Struever, President  
Society for American Archeology  
1703 New Hampshire Avenue, N.W.  
Washington, D.C. 20009

Robert M. Vogel  
Society for Industrial Archeology  
Room 5020  
Museum of History and Technology  
Smithsonian Institution  
Washington, D.C. 20560

## STATE

Lee Adler, Georgia Trustee  
National Trust for Historic Preservation  
One Bull Street  
Savannah, Georgia 31401

Mrs. Pat Bryant  
Surveyor General Department  
330 Capitol Avenue, S.E.  
Atlanta, Georgia 30334

Edwin D. Spivia, Director  
Tourist Division  
Department of Community  
Development  
270 Washington Street, S.W.  
Atlanta, Georgia 30334

William W. Griffin, Chairman  
Georgia Trust for Historic Preservation  
9 Baltimore Place, N.W.  
Atlanta, Georgia 30308

Miss Carroll Hart, Director  
Department of Archives and History  
330 Capitol Avenue, S.E.  
Atlanta, Georgia 30334

Georgia Historical Society  
501 Whitaker Street  
Savannah, Georgia 31401

A. K. Johnson, Jr.  
Executive Director  
Georgia Commission for the National  
Bicentennial Celebration  
Suite 520, South Wing  
1776 Peachtree Street, N.W.  
Atlanta, Georgia 30309

Harold Johnston, President  
Society for Georgia Archeology  
252 Baldwin Hall  
University of Georgia  
Athens, Georgia 30602

Dr. Lewis H. Larson, Jr.  
State Archeologist  
103 Martha Munro Hall  
West Georgia College  
Carrollton, Georgia 30117

Paul Muldawer, State Preservation  
Coordinator, AIA  
Board of Advisors  
National Trust for Historic Preservation  
33 Ponce de Leon Avenue  
Atlanta, Georgia 30308

Edward W. Neal, Chairman  
Georgia National Register  
Advisory Commission  
1353 13th Avenue  
Columbus, Georgia 31901

Donn L. Odom  
State Librarian  
Georgia State Library  
301 Judicial Building  
Atlanta, Georgia 30334

Cecil R. Phillips  
Executive Director  
The Georgia Conservancy  
Suite 407  
3110 Maple Drive  
Atlanta, Georgia 30305

David M. Sherman  
State Historic Preservation  
Officer  
Chief, Historic Preservation  
Section  
Department of Natural Resources  
270 Washington Street, S.W.  
Atlanta, Georgia 30334

Henry D. Struble, Director  
Division of Parks and Historic Sites  
Department of Natural Resources  
270 Washington Street, S.W.  
Atlanta, Georgia 30334

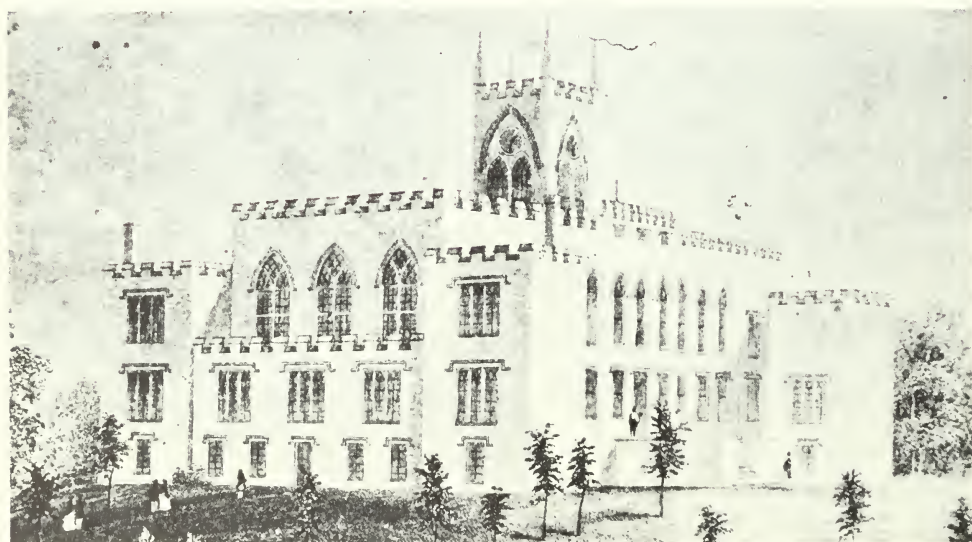
Joe D. Tanner, Commissioner  
Department of Natural Resources  
270 Washington Street, S.W.  
Atlanta, Georgia 30334

Mrs. Haskell Venard, President  
The Garden Club of Georgia  
3959 Stratford Road, N.E.  
Atlanta, Georgia 30342

Alston Waylor  
Historic Sites Supervisor  
Division of Parks and Historic  
Sites  
Department of Natural Resources  
270 Washington Street, S.W.  
Atlanta, Georgia 30334

Mrs. Thomas L. Williams  
Board of Advisors  
National Trust for Historic  
Preservation  
3333 Old Monticello Road  
Thomasville, Georgia 31792

Harvey G. Young, Coordinator  
Georgia Heritage Trust  
Department of Natural Resources  
270 Washington Street, S.W.  
Atlanta, Georgia 30334



OLD CAPITOL BUILDING, MILLEDGEVILLE, c. 1847 VIEW

## LOCAL

Mrs. Janice P. Biggers  
Executive Director  
Historic Columbus Foundation  
P.O. Box 5312  
Columbus, Georgia 31902

Franklin M. Garrett, Historian  
Atlanta Historical Society  
P.O. Box 12423  
Atlanta, Georgia 30305

Dr. Frank P. King  
Director of Development  
Georgia Agrirama Development  
Authority  
P.O. Box Q  
Coastal Plain Experiment Station  
Tifton, Georgia 31794

Norman C. Larson  
Executive Director  
Thomasville Landmarks  
P.O. Box 1285  
Thomasville, Georgia 31792

Joseph B. Mahan  
Executive Director  
Westville Historic Handicrafts  
P.O. Box 1850  
Lumpkin, Georgia 31815

DeCourcy E. McIntosh  
Director  
Historic Savannah Foundation  
119 Habersham Street  
Savannah, Georgia 31402

John J. McKay  
President Emeritus  
Middle Georgia Historical Society  
935 High Street  
Macon, Georgia 31201

William R. Mitchell, Jr.  
Executive Director  
Historic Augusta  
506 Telfair Street  
Augusta, Georgia 30901

John Pearson  
Development Director  
Thronateeska Heritage Foundation  
516 Flint Avenue  
Albany, Georgia 31701

H. Randall Roark, Chairman  
Atlanta Urban Design Commission  
Committee Room 4  
City Hall  
Atlanta, Georgia 30303

John C. Waters, President  
Athens-Clarke Heritage Foundation  
280 East Dougherty Street  
Athens, Georgia 30601

Information on the establishment and organization of a local historical or preservation society is available from the Historic Preservation Section.

## CHAPTER THREE

### THE NATIONAL REGISTER PROGRAM IN GEORGIA

The National Register of Historic Places was created by the Historic Preservation Act of 1966 (Public Law 89-665). The law authorized the Secretary of the Interior to expand and maintain "a national register of districts, sites, buildings, structures and objects significant in American history, architecture, archeology and culture." Properties which meet the criteria and are entered on the Register are recorded, recognized and protected as cultural elements worthy of preservation. National Register listing provides for protection from impairment by federally funded or federally licensed projects. No restrictions as to use and disposition of registered properties are made on private property owners. Restrictions are placed only on federal agencies whose activities might "adversely affect" the registered property. In addition, the National Register Program provides for matching grants for acquisition and/or restoration of registered properties and for historical and archeological surveys. A State Historic Preservation Plan and the Annual Preservation Program are prepared by the Historic Preservation Section, providing the basis for the implementation of the entire National Register Program in Georgia.

THE NATIONAL REGISTER OF HISTORIC PLACES is published biennially with pertinent information about individual properties. In 1969, the first edition contained thirteen sites from Georgia. Today more than 300 Georgia properties and districts have been entered on the Register. This was made possible beginning in July 1969 when state funds were provided to match a federal grant to begin implementing the Historic Preservation Act. In each state, the National Register program is administered by a State Historic Preservation Officer who supervises preservation planning and the statewide historic survey. Proposals for National Register nominations are recommended to a professional Review Board by the State Historic Preservation Officer. If a property meets National Register criteria, the Board recommends it for nomination to the National Register. In Georgia, this work is carried out by the Historic Preservation Section. The Chief of this section directs the program utilizing a professional staff with expertise in architecture, archeology, history, photography and planning. The State Review Board is composed of professionals and citizens representing the fields of architecture, archeology, history, and planning.

Both individual sites and structures as well as districts are eligible for the National Register. A National Register nomination form on the Vann House follows to provide an example to assist you in evaluating properties for the National Register. Note that, in addition to the data on location, owner, condition, period and survey listings, two major types of information and evaluation in narrative form are required. A physical description of the structure's exterior, interior, plan and environment is followed by a statement of significance. This section of the form includes the history of the building and information about its builders, occupants and any important events which may have occurred there. Finally, the areas of significance expressed by the structure are discussed and summarized. It is often desirable to define and preserve groups of buildings in characteristic settings as a district. In such cases, similar but more extensively described and documented narratives are prepared. District significance is derived from the distinct sense of time and place produced by particular combinations of buildings and spaces. Often groups of buildings are associated by function as in a government or educational center, an urban neighborhood or a mill village. Following the Vann House form you will find criteria for evaluation and a listing of those properties, to date, which are included on the National Register.

The Historic Preservation Section calls upon volunteers to assist in the statewide survey leading to additions to the National Register. Nomination forms are available from the Historic Preservation Section.

Structural and Site Survey Forms, used to prepare National Register forms, are also available from the Historic Preservation Section. A sample survey form is included in Chapter Five.

UNITED STATES DEPARTMENT OF THE INTERIOR  
NATIONAL PARK SERVICE

NATIONAL REGISTER OF HISTORIC PLACES  
INVENTORY -- NOMINATION FORM

FOR NPS USE ONLY

RECEIVED

DATE ENTERED

SEE INSTRUCTIONS IN *HOW TO COMPLETE NATIONAL REGISTER FORMS*  
TYPE ALL ENTRIES -- COMPLETE APPLICABLE SECTIONS

1 NAME

HISTORIC Vann House

AND/OR COMMON

2 LOCATION

STREET & NUMBER Intersection U.S. 76 and Ga. 225

--- NOT FOR PUBLICATION

CITY, TOWN

Spring Place

--- VICINITY OF

CONGRESSIONAL DISTRICT

7th - Lawrence P. McDonald

STATE

Georgia

CODE

13

COUNTY

Murray

CODE

213

3 CLASSIFICATION

CATEGORY

---DISTRICT

☒ BUILDING(S)

---STRUCTURE

---SITE

---OBJECT

OWNERSHIP

☒ PUBLIC

---PRIVATE

---BOTH

PUBLIC ACQUISITION

---IN PROCESS

---BEING CONSIDERED

STATUS

☒ OCCUPIED

---UNOCCUPIED

---WORK IN PROGRESS

ACCESSIBLE

☒ YES RESTRICTED

---YES UNRESTRICTED

---NO

PRESENT USE

---AGRICULTURE

---COMMERCIAL

---EDUCATIONAL

---ENTERTAINMENT

---GOVERNMENT

---INDUSTRIAL

---MILITARY

☒ MUSEUM

---PARK

---PRIVATE RESIDENCE

---RELIGIOUS

---SCIENTIFIC

---TRANSPORTATION

---OTHER

4 OWNER OF PROPERTY

NAME Parks and Historic Sites Division, Department of Natural Resources

STREET & NUMBER

270 Washington Street, S.W.

CITY, TOWN

Atlanta

--- VICINITY OF

STATE

Georgia

5 LOCATION OF LEGAL DESCRIPTION

COURTHOUSE.

REGISTRY OF DEEDS, ETC

Murray County Courthouse

STREET & NUMBER

CITY, TOWN

Chatsworth

STATE

Georgia

6 REPRESENTATION IN EXISTING SURVEYS

TITLE Historic American Building Survey

DATE

1934, 1936

☒ FEDERAL ---STATE ---COUNTY ---LOCAL

DEPOSITORY FOR

SURVEY RECORDS

Library of Congress

CITY, TOWN

Washington

STATE

D.C.



## 7 DESCRIPTION

CONDITION		CHECK ONE	CHECK ONE
<input checked="" type="checkbox"/> EXCELLENT	<input type="checkbox"/> DETERIORATED	<input checked="" type="checkbox"/> UNALTERED	<input checked="" type="checkbox"/> ORIGINAL SITE
<input type="checkbox"/> GOOD	<input type="checkbox"/> RUINS	<input type="checkbox"/> ALTERED	<input type="checkbox"/> MOVED
<input type="checkbox"/> FAIR	<input type="checkbox"/> UNEXPOSED		DATE _____

### DESCRIBE THE PRESENT AND ORIGINAL (IF KNOWN) PHYSICAL APPEARANCE

Vann House, a furnished historic house museum, formerly administered by the Georgia Historical Commission (now the Parks and Historic Sites Division of the Department of Natural Resources), was dedicated and opened to the public in July 1958. When the Commission acquired the property in 1952, the house was rapidly deteriorating but had not been significantly changed architecturally from the way it appeared from 1805. The restoration architect was Dr. Henry Chandlee Forman of Easton, Maryland.

The plantation residence first of James Vann (1768-1809), a rich Cherokee half-breed, and then of his son, Joseph, the house was begun about 1803. James Vann moved into the house March 24, 1805. Involved in its building were Moravian missionary craftsmen from nearby Spring Place, Georgia, and other carpenters, one of whom was from North Carolina. Its architectural style is best described as Federal, but aspects of the continuing tradition of the American Georgian style are apparent.

Exterior: Single outside brick chimneys rise at each gable end of a low-pitched gable roof, framing two-story high solid brick walls of brick made on the place. Front and rear facades each have a classic cornice with modillions and a row of dentils, two-story white-washed plaster pilasters, and two fanlighted doorways one above the other framed by large painted wood paneling and opening off wide hallways onto covered porches. The original porches, front and back, had disappeared. Dr. Forman conjectured that they were Federal style temple-front porticos rising two stories with a pediment. The entrance facade, which faced the old Federal Road, is perfectly symmetrical. The rear facade has irregularly spaced windows and a dining room doorway leading to the outside. All windows are nine-over-nine, capped by a whitewashed lintel.

Interior: On each of the two main floors are two rooms, 30 by 20 feet, with a wide hallway between. (The attic story contains two long coffin shaped rooms.) Inside, to the left of the main entrance, is an elaborately carved and wainscoted stairway, an early example of cantilevered construction. This intricate carpentry and other fine woodwork throughout the house derives its beauty from expert joinery, fine carving and workmanship, good proportion, and striking color combinations. Outside and inside, a special feature is a small carved rose medallion representing the variety of rose known as Cherokee.

An imposing chimney piece reaches the high ceiling in the drawing room to the right of the main first floor entrance. An especially fine example of wood craftsmanship and design in the Federal style, there are also strong late-Georgian overtones in the arched and columned overmantel surmounted by a formal entablature. The original paint colors - blue, red, green, yellow - were uncovered during restoration and have been matched.

PERIOD		AREAS OF SIGNIFICANCE -- CHECK AND JUSTIFY BELOW			
<input type="checkbox"/> PREHISTORIC	<input type="checkbox"/> ARCHEOLOGY PREHISTORIC	<input type="checkbox"/> COMMUNITY PLANNING	<input checked="" type="checkbox"/> LANDSCAPE ARCHITECTURE	<input checked="" type="checkbox"/> RELIGION	
<input type="checkbox"/> 1400-1499	<input type="checkbox"/> ARCHEOLOGY HISTORIC	<input type="checkbox"/> CONSERVATION	<input type="checkbox"/> LAW	<input type="checkbox"/> SCIENCE	
<input type="checkbox"/> 1500-1599	<input type="checkbox"/> AGRICULTURE	<input type="checkbox"/> ECONOMICS	<input type="checkbox"/> LITERATURE	<input type="checkbox"/> SCULPTURE	
<input type="checkbox"/> 1600-1699	<input checked="" type="checkbox"/> ARCHITECTURE	<input checked="" type="checkbox"/> EDUCATION	<input checked="" type="checkbox"/> MILITARY	<input type="checkbox"/> SOCIAL/HUMANITARIAN	
<input type="checkbox"/> 1700-1799	<input checked="" type="checkbox"/> ART	<input type="checkbox"/> ENGINEERING	<input type="checkbox"/> MUSIC	<input type="checkbox"/> THEATER	
<input checked="" type="checkbox"/> 1800-1899	<input type="checkbox"/> COMMERCE	<input type="checkbox"/> EXPLORATION/SETTLEMENT	<input type="checkbox"/> PHILOSOPHY	<input type="checkbox"/> TRANSPORTATION	
<input type="checkbox"/> 1900-	<input type="checkbox"/> COMMUNICATIONS	<input type="checkbox"/> INDUSTRY	<input checked="" type="checkbox"/> POLITICS/GOVERNMENT	<input checked="" type="checkbox"/> OTHER (SPECIFY): History	
		<input type="checkbox"/> INVENTION			

SPECIFIC DATES     c.1803-c.1805

BUILDER/ARCHITECT

**STATEMENT OF SIGNIFICANCE**

March 24, 1805, the Moravian missionaries James Vann helped establish near his plantation at Spring Place wrote in their diary, "Vann moved into his newly built house today." Located on the Federal Road, Vann House commanded an elevation amidst a complex of dependencies. The showplace of the Cherokee Nation, it is significant as a mansion house of architectural and historical distinction deep in Indian country.

James Vann, (1768-1809) whose mother was Cherokee and his father a Scot, made his major contribution to his mother's people, as well as to Georgia history, by sponsoring the Moravian mission and making it part of the complex of buildings in and around Spring Place. A hard-driving, hard-drinking businessman, Vann encouraged the missionary effort so that young Cherokees might begin their education in the mission school. Future Cherokee leaders Elias Boudinot and John Ridge were educated by the Moravians, as was James' own son, Joseph. Two entries made in the Spring Place Moravian Diaries are especially important. The first dated January 17, 1804, reads, "Brothers Byhan and Martin Schneider again went to help Vann in building his new home." And the second, dated August 13, 1804, "Today the chiefs assembled at Vann's new house close by our place. They were lodged at Vann's."

Joseph Vann inherited Vann House and much of his father's other property in 1814 after much litigation. An even better businessman than his father, he soon became known as "Rich Joe Vann" by the Indians and whites alike. In May 1819, Vann received President Monroe, Secretary of War John C. Calhoun and other dignitaries as they made their way along the Federal Road. The Mission diary records it in this way: "Very late in the evening . . . the President of the United States and his party . . . arrived at Joseph Vann's."

In 1834 William N. Bishop leading a troupe of Georgia guardsmen turned Joseph Vann and his family out of Vann House during the Cherokee Removal. Later the Federal Government paid Vann \$19,605.00 for his property in Georgia; the inventory of that property is significant: "one fine brick house, 800 acres of cultivated land, 42 cabins, six barnes, five smokehouses, a grist mill, blacksmith shop, eight corn cribs, a shop and foundry, a trading post, a peach kiln, a still, 1,133 peach trees, 147 apple trees, [etc]."

The Vann House, then, derives its primary significance from its association with the lives of important figures in the history of the Cherokee Nation in Georgia. The structure, in addition, is a good example of a Federal-Georgian style mansion whose setting is enhanced by its location on an elevated site.

## 9 MAJOR BIBLIOGRAPHICAL REFERENCES

Minutes of the Conference of Missionaries at Spring Place in the Country of the Cherokee Indians, March 24, 1802 - October 1819.  
Diary of the Brethern and Sisters . . . at Spring Place in the land of the Cherokees, Beginning June 1, 1803 and running to May 1819.  
Mitchell, William R., Personal Inspection, August, 1969.  
Nichols, Frederick Doveton, The Early Architecture of Georgia. (Chapel Hill: University of North Carolina Press, 1957).

## 10 GEOGRAPHICAL DATA

ACREAGE OF NOMINATED PROPERTY Less than 1 acre

UTM REFERENCES

A | 1 | 6 | 6 | 9 | 9 | 3 | 4 | 10 | 3 | 8 | 4 | 8 | 7 | 2 | 10 |  
ZONE EASTING NORTHING  
C | | | | | | | | | | | | | | | |

B | | | | | | | | | | | | | | | |  
ZONE EASTING NORTHING  
D | | | | | | | | | | | | | | | |

VERBAL BOUNDARY DESCRIPTION

LIST ALL STATES AND COUNTIES FOR PROPERTIES OVERLAPPING STATE OR COUNTY BOUNDARIES

STATE	CODE	COUNTY	CODE
-------	------	--------	------

STATE	CODE	COUNTY	CODE
-------	------	--------	------

## 11 FORM PREPARED BY

NAME / TITLE

Architectural Historian

ORGANIZATION

Historic Preservation Section, Dept. of Natural Resources

DATE

STREET & NUMBER

270 Washington Street, S.W., Room 703-C

TELEPHONE

(404) 656-2840

CITY OR TOWN

Atlanta

STATE

Georgia

## 12 STATE HISTORIC PRESERVATION OFFICER CERTIFICATION

THE EVALUATED SIGNIFICANCE OF THIS PROPERTY WITHIN THE STATE IS.

NATIONAL X

STATE \_\_\_\_\_

LOCAL \_\_\_\_\_

As the designated State Historic Preservation Officer for the National Historic Preservation Act of 1966 (Public Law 89-665), I hereby nominate this property for inclusion in the National Register and certify that it has been evaluated according to the criteria and procedures set forth by the National Park Service.

STATE HISTORIC PRESERVATION OFFICER SIGNATURE

TITLE

DATE

FOR NPS USE ONLY

I HEREBY CERTIFY THAT THIS PROPERTY IS INCLUDED IN THE NATIONAL REGISTER

DATE

DIRECTOR, OFFICE OF ARCHEOLOGY AND HISTORIC PRESERVATION

ATTEST:

DATE

KEEPER OF THE NATIONAL REGISTER



VANN HOUSE 1804 - SPRING PLACE

## CRITERIA FOR EVALUATION

The following criteria are designed to guide the States and the Secretary of the Interior in evaluating potential entries (other than areas of the National Park System and National Historic Landmarks) to the National Register:

The quality of significance in American history, architecture, archeology, and culture is present in districts, sites, buildings, structures, and objects that possess integrity of location, design, setting, materials, workmanship, feeling, and association, and:

(A) that are associated with events that have made a significant contribution to the broad patterns of our history; or

(B) that are associated with the lives of persons significant in our past; or

(C) that embody the distinctive characteristics of a type, period, or method of construction, or that represent the work of a master, or that possess high artistic values, or that represent a significant and distinguishable entity whose components may lack individual distinction; or

(D) that have yielded, or may be likely to yield, information important in prehistory or history.



Ordinarily cemeteries, birthplaces, or graves of historical figures, properties owned by religious institutions or used for religious purposes, structures that have been moved from their original locations, reconstructed historic buildings, properties primarily commemorative in nature, and properties that have achieved significance within the past 50 years shall not be considered eligible for the National Register. However, such properties will qualify if they are integral parts of districts that do meet the criteria or if they fall within the following categories:

- (A) a religious property deriving primary significance from architectural or artistic distinction or historical importance; or
- (B) a building or structure removed from its original location but which is significant primarily for architectural value, or which is the surviving structure most importantly associated with a historic person or event; or
- (C) a birthplace or grave of a historical figure of outstanding importance if there is no appropriate site or building directly associated with his productive life; or
- (D) a cemetery which derives its primary significance from graves of persons of transcendent importance, from age, from distinctive design features, or from association with historic events; or
- (E) a reconstructed building when accurately executed in a suitable environment and presented in a dignified manner as part of a restoration master plan, and when no other building or structure with the same association has survived; or
- (F) a property primarily commemorative in intent if design, age, tradition, or symbolic value has invested it with its own historical significance; or
- (G) a property achieving significance within the past 50 years if it is of exceptional importance.



MARTIN LUTHER KING, JR., BIRTH HOME  
ATLANTA



## NATIONAL REGISTER PROPERTIES

The following list of sites and districts in Georgia represent the most current listing as of this publication date. Sites are nominated on the average of over 60 a year to the Register. A current, up-dated listing is always available in the office of the Historic Preservation Section.

Atkinson County:	McCranie's Turpentine Still
Baldwin County:	Atkinson Hall Milledgeville Historic District <b>OLD GOVERNOR'S MANSION</b> Old State Capitol
Banks County:	Kesler Covered Bridge New Salem Covered Bridge
Barrow County:	Fort Yargo Kilgore's Mill Covered Bridge and Mill Site
Bartow County:	<b>ETOWAH MOUNDS ARCHAEOLOGICAL AREA</b> Etowah Valley Historic District Roselawn (Sam Jones House) Valley View
Bibb County:	Anderson House (Judge Clifford) R. J. Anderson House Ambrose Baber House T. C. Burke House Cannon Ball House <b>CARMICHAEL HOUSE</b> Central City Park Band Stand Christ Episcopal Church Jerry Cowles Cottage Dasher-Stevens House David-Guttenberger-Rankin Home Domingos Home Emerson-Holmes Building Findlay House First Presbyterian Church Goodall House Grand Opera House Hatcher-Groover-Schwartz House <b>JOHNSTON-HAY HOUSE</b> Rose Hill Cemetery Holt-Peeler-Snow House Sidney Lanier Cottage Lassiter House W. L. Lee House Macon Historic District DeWitt McCrary House Mercer University Administration Building Militia Headquarters Building Monroe-Dunlap-Snow House

Monroe-Goolsby House  
 Monroe Street Apartments  
 Municipal Auditorium  
 Leroy Napier Home  
 Ocmulgee National Monument  
 Old U.S. Post Office and Federal Building  
 Poe House  
 Randolph-Whittle House  
 Rock Rogers Home  
 Slate House  
 Ralph Small Place  
 Solomon-Curd House  
 Solomon-Smith-Martin House  
 St. Joseph's Catholic Church  
 Stratford Academy  
 Villa Albicini  
 Guy White Building  
 Willingham-Hill-O'Neal Cottage

Brooks County:	Eudora Plantation
Bryan County:	Fort McAllister Seven Mile Bend or Bryan's Neck
Butts County:	McIntosh Inn
Camden County:	Orange Hall St. Marys Historic District
Carroll County:	Bonner-Sharpe-Gunn House
Catoosa County:	Chickamauga and Chattanooga National Military Park
Chatham County:	Bethesda Home for Boys Central of Georgia Railroad Company Davenport House Federal Building and United States Courthouse Fort Jackson Maritime Museum Fort Pulaski <b>GREEN-MELDRIM HOUSE</b> <b>JULIETTE GORDON LOW BIRTHPLACE</b> Mulberry Grove <b>SAVANNAH HISTORIC DISTRICT</b> Savannah Victorian Historic District <b>SCARBROUGH HOUSE</b> Oliver Sturges House United States Custom House Wormsloe Plantation
Chattahoochee County:	Riverside
Clarke County:	Bishop House Camak House Albon Chase House Church-Waddel-Brumby House

Lucy Cobb Institute  
T.R.R. Cobb House  
Dearing Street Historic District  
Franklin Hotel  
Garden Club of Georgia Museum  
Joseph Henry Lumpkin House  
Gov. Wilson Lumpkin House  
Navy Supply Corps Museum  
Old North Campus  
President's House  
Sledge House  
Upton House  
Ware-Lyndon House  
Wilkins House

Clay County:

Dill House  
Fort Gaines Cemetery Site  
Walter F. George Dam Mound  
Toney-Standley House

Clayton County:

Jonesboro Historic District  
Orkin Early Quartz Site  
Stately Oaks (Orr House)

Cobb County:

Israel Causey House  
The General  
Gilgal Church Battle Site  
Johnston's Line  
Kennesaw Mountain National Battlefield Park  
Northwest Marietta Historic District  
Sope Creek Ruins

Columbia County:

**STALLINGS ISLAND**

Coweta County:

Gordon-Banks House

Crisp County:

Cannon Site

Dawson County:

Steele's Covered Bridge

Decatur County:

Curry Hill Plantation

DeKalb County:

Callanwolde  
Civic Center (Old DeKalb County Courthouse)  
Druid Hills Parks and Parkways  
Emory University District  
Mary Gay House  
Soapstone Ridge

Dougherty County:

Bridge House  
Municipal Auditorium  
Old St. Teresa's Catholic Church  
Union Depot

Early County:

**KOLOMOKI MOUNDS**  
Coheelee Creek Covered Bridge

Effingham County:	Ebenezer Town Site and Jerusalem Lutheran Church
Elbert County:	William Allen House (Beverly Plantation)
Floyd County:	<b>CHIEFTAINS</b> Etowah Valley Historic District United States Post Office and Courthouse
Forsyth County:	Pool's Mill Covered Bridge
Fulton County:	Atlanta and West Point Railroad Freight Depot Atlanta University Center District Baltimore Block Barrington Hall Bulloch Hall Cabbagetown Historic District Campbell County Courthouse Church of the Sacred Heart of Jesus Cyclorama Druid Hills Parks and Parkways English-American Building (Hamilton Bank Building) <b>FOX THEATER</b> Habersham Memorial Hall <b>JOEL CHANDLER HARRIS HOUSE</b> Inman Park Martin Luther King, Jr., Historic District Oakland Cemetery Odd Fellows Building and Auditorium Edward C. Peters House Piedmont Park Rhodes Memorial Hall Roswell Historic District Tullie Smith House Staff Row and Old Post Area of Fort McPherson <b>STATE CAPITOL BUILDING</b> <b>STONE HALL</b> Techwood Homes Historic District The Texas United States Post Office and Courthouse
Glynn County:	Bay Street Urban Renewal Area Faith Chapel Fort Frederica National Monument Hofwyl Plantation Horton-du-Bignon House, Brewery Ruins, and duBignon Cemetery Jekyll Island or Jekyll Island Club Rockefeller Cottage Saint Simons Lighthouse Keepers Building
Gordon County:	Freeman-Hurt-Evans House <b>NEW ECHOTA</b>
Grady County:	Susina Plantation

Greene County:	Penfield Historic District
Gwinnett County:	Old Seminary Building
Habersham County:	Woodlands-Blythewood Historic District
Hall County:	Bowman-Pirkle House Federal Building and Courthouse Green Street District
Hancock County:	Camilla-Zack Community Center District Glen Mary Linton Historic District Shivers-Simpson House Sparta Historic District
Haralson County:	Haralson County Courthouse
Harris County:	White Hall (Kendrick-Poer-Crawford-Graham House)
Jenkins County:	Birdsville Plantation
Jones County:	Cabiness-Hungerford-Hanberry House Cabiness-Hunt House Jarrell Plantation Old Clinton Historic District
Laurens County:	Carnegie Library Fish Trap Cut Sanders Hill
Liberty County:	Fort Morris LeConte-Woodmanston Site Midway Historic District Old Fort Argyle Site <b>SAINT CATHERINES ISLAND</b>
Lumpkin County:	<b>CALHOUN MINE</b> Dahlonga Courthouse Gold Museum Price Memorial Hall
Macon County:	Andersonville Prison Site
Marion County:	Fort Perry
McDuffie County:	Thomas Carr District Old Rock House Usry House
McIntosh County:	Fort Barrington Fort King George
Meriwether County:	Clarkland Farms Harman-Watson-Matthews House Mark Hall



Meriwether County Courthouse  
Meriwether County Jail  
Red Oak Creek Covered Bridge  
Warm Springs Historic District  
White Oak Creek Covered Bridge

Monroe County: Great Hill Place  
Montpelier Female Institute

Morgan County: Bonar Hall  
Cedar Lane Farm  
Madison Historic District

Murray County: Fort Mountain State Park  
Vann House

Muscogee County: The Cedars  
Columbus Historic District  
Columbus Iron Works  
Dinglewood  
Fieldcrest Mills  
First National Bank  
Goetchius-Wellborn House  
Gunboats Muscogee and Chattahoochee  
Hilton  
Illges House  
Joseph House  
Lion House  
**OCTAGON HOUSE**  
Peabody-Warner House  
Pemberton House  
Rankin House  
Senior Citizens Center (McGee-Woodall House)  
St. Elmo  
Springer Opera House  
Swift-Kyle House  
Walker-Peters-Langdon House  
Wells-Bagley House  
Wynn House  
Wynnnton School Library  
Wynnwood

Newton County: Floyd Street Historic District  
Orna Villa  
Oxford Historic District

Oconee County: Eagle Tavern

Oglethorpe County: Howard's Covered Bridge (Big Clouds Creek)

Paulding County: Pickett's Mill Battlefield Site

Pickens County: Tate House

Pulaski County: Hawkinsville City Hall-Auditorium

Putnam County:	Eatonton Historic District Gatewood House Singleton-McMillen House
Randolph County:	Cuthbert Historic District
Richmond County:	Academy of Richmond County Augusta Canal Brahe House <b>COLLEGE HILL</b> <b>COMMANDANT'S HOUSE (Old Augusta Arsenal)</b> First Baptist Church of Augusta Gertrude Herbert Art Institute (Ware's Folly) Harris-Pearson-Walker House Meadow Garden Old Medical College Building Sacred Heart Catholic Church St. Paul's Episcopal Church
Spalding County:	Bailey (Sam) Building Bailey-Tebault House Double Cabins Goodrich (L. P.) Homeplace Hawkes Library Hill-Kurtz House Hunt House Mills House Old Gaissert Homeplace Old Medical College Historical Area
Stephens County:	<b>HISTORIC TRAVELER'S REST</b>
Stewart County:	Bedingfield Inn Roods Landing Site Singer-Moye Archaeological Site
Sumter County:	Americus Historic District Andersonville Prison Site
Talbot County:	LeVert Historic District Towns (George Washington Bonaparte) House Zion Episcopal Church
Taliaferro County:	Colonsay Plantation Liberty Hall
Thomas County:	Cater House Greenwood Plantation Hayes House Historic Thomasville District Jeffries House <b>LAPHAM-PATTERSON HOUSE</b> Monro House Scholar House Frances Stone House

Thomas County Courthouse  
Wright House

Troup County:

**BELLEVUE**  
Heard-Dallis House  
Hutchinson Home  
Liberty Hill  
Long Cane Historic District  
Nutwood

Twiggs County:

Myrick's Mill

Upson County:

Auchumpkee Creek Covered Bridge

Walker County:

Ashland Farm  
Gordon-Lee House  
**JOHN ROSS HOUSE**

Walton County:

Casulon Plantation  
Davis-Edwards House  
Kilgore's Mill Covered Bridge and Mill Site

Ware County:

Waycross Historic District

Washington County:

Francis Plantation



LAPHAM - PATTERSON HOUSE, THOMASVILLE, 1885 VIEW

White County:

Old White County Courthouse

Wilkes County:

Arnold-Callaway Plantation

Campbell-Jordan House

The Cedars

East Robert Toombs District

Gilbert-Alexander House

Holly Court

Kettle Creek Battlefield (War Hill)

North Washington District

Old Jail

Peacewood

Pharr-Callaway-Sethness House

Poplar Corner

**TOOMBS HOUSE**

**TUPPER-BARNETT HOUSE**

Washington Presbyterian Church

Washington-Wilkes Historical Museum

West Robert Toombs District

Mary Willis Library

**BOLDFACE TYPE DENOTES NATIONAL HISTORIC LANDMARKS**



**McINTOSH INN, INDIAN SPRINGS**



## CHAPTER FOUR

### SOURCES OF FUNDS AND PRESERVATION METHODS

Although limited, preservation funding is available. Described below are some of the programs you may wish to investigate. In all cases, consult appropriate local government officials or Area Planning and Development Commissions for additional information and advice.

Properties included on the National Register are eligible to receive matching funds from the National Park Service for acquisition and authentic restoration purposes. Acceptance of these funds subjects the property to certain provisions for maintenance and administration, public benefit, flood insurance protection and the state's first right of refusal should the property be offered for sale. A brochure on the grant program which contains detailed explanations, guidelines, procedures and an application is available from the Historic Preservation Section.

The National Trust for Historic Preservation publishes "A Guide to Federal Programs" which gives complete descriptions of federal funding programs for historic preservation. Funding sources such as the Department of Housing and Urban Development (HUD), 701 planning funds, Federal Surplus Property, Veterans Administration, Farmers Home Administration (FHA), Small Business Administration, Economic Development Administration, American Revolution Bicentennial Administration, National Endowment for the Arts and Humanities, Historic American Buildings Survey and Historic American Engineering Record are fully explained in that publication. Other useful publications include "Neighborhood Preservation: A Catalog of Local Programs," available from the Superintendent of Documents, U.S. Government Printing Office, Washington, D.C. 20402; and "Federal Programs for Neighborhood Conservation," available from the Advisory Council on Historic Preservation, 1522 K Street, Washington, D.C. 20005. For a comprehensive listing of all federal assistance programs—preservation or otherwise—the Superintendent of Documents also makes available "The Federal Domestic Assistance Catalog." For a comprehensive listing of private foundations that are potential sources for preservation funds, consult *The Foundation Directory*, published by the Foundation Center, New York, 1975. The following material summarizes federal funding possibilities for preservation projects which are not discussed in the above publications.

**TITLE I IMPROVEMENT LOANS:** provides for FHA insurance of loans made by private financial institutions at market rates to finance property improvements; being expanded to provide \$15,000 per dwelling unit for 15 years for properties to be used primarily for residences which are on or eligible for the National Register.

**HUD COMMUNITY DEVELOPMENT BLOCK GRANTS:** provides money directly to communities; can be used for acquisition and improvement of historic properties, establishment of revolving funds and improvement loan and grant programs, and planning necessary to carry out the program.

**PROPERTY RELEASE OPTION PROGRAM (PROP):** local governments may purchase for one dollar 4,000 HUD-owned properties with a value of less than \$5,000; localities can rehabilitate, demolish, and/or sell them at their discretion.

**HUD SECTION 8:** encourages the substantial rehabilitation of property for lower-income housing; owners provide the housing—HUD provides the owner funds which subsidize the rent for eligible families.



**URBAN RENEWAL/MODEL CITIES:** although no additional funds will be approved for these programs unless by block grants, local agencies can still write down or devalue the cost of historic properties to as little as \$1, write down cleared land around historic properties, and provide \$50,000 for rehabilitation of property on the National Register.

**AMTRAK IMPROVEMENT ACT:** authorizes grants for converting railroad stations of historical and architectural significance into intermodal terminals and for adaptively using the stations for nontransportation purposes; appropriations pending in Congress.

**ARCHAEOLOGICAL AND HISTORIC PRESERVATION ACT:** authorizes federal agencies responsible for projects which may cause loss of historic property to recover and preserve it.

Two additional programs worth consideration are sponsored by the National Trust for Historic Preservation. Consultant service grants are provided to nonprofit or public member organizations to pay for consultants on preservation problems. These matching grants average \$1,000 to \$2,000 and support projects such as historic district and feasibility studies. The National Historic Preservation Fund provides low interest loans to nonprofit and public member organizations to establish revolving funds for improving properties on the National Register. Contact the National Trust for additional information.

It is highly recommended that you also investigate the following methods to aid in achieving your preservation goals. Discuss these and any other possible methods with legislators, local government officials, attorneys, professional preservationists, architects, and other preservation groups as appropriate to insure that all ramifications are considered.

**REVOLVING FUNDS:** Designed to multiply funds, this method is used to acquire, preserve and sell historic properties; other uses include preservation loans to owners. Proceeds return to the fund for other projects. Consult the excellent guide "Revolving Funds for Historic Preservation: A Manual of Practice," available from the National Trust.

**HISTORIC DISTRICT ZONING AND LANDMARK DESIGNATIONS:** Local ordinances may award special protective status to designated historic areas or single structures. Any alterations, improvements, demolitions, etc., to the area or structure are thereby subject to review by a local preservation board or commission.

**EASEMENTS:** Restrictive covenants may be accepted or purchased to provide better protection to historic buildings. The Georgia Facade and Conservation Easements Act of 1976 enables designated groups to accept, but not purchase, easements on properties within historic districts established by local authorities. Under the terms of this Act, owners are then entitled to a reevaluation of the property for tax purposes.

Please contact the Historic Preservation Section for the most current information on funding sources and preservation techniques.

## CHAPTER FIVE

### THE ARCHITECTURAL/HISTORICAL SURVEY IN GEORGIA

The architectural/historical survey program in Georgia is funded by the National Register program with surveys handled by the Historic Preservation staff, local Area Planning and Development Commissions, and individual architectural historians under contracts. These surveys are conducted on a road-by-road basis, with the architectural historian surveyor evaluating each structure over fifty years old for potential historical, architectural or cultural value. The architectural historian works in coordination with local historical groups, the same groups who also often help with research and the National Register program. A potential site is located on a map, a photograph is taken and a brief form is filled out. Presently the Historic Preservation Section has contracted to have over one-half of the counties in Georgia surveyed. The completed surveys are designed to be utilized by federal agencies that fund or license projects in order that they may assure that these sites are considered early in the planning stages of their project.

Because it will take several years to complete all of the state's surveys, a local committee may want to proceed with their own local survey. A comprehensive survey is a challenging job, one that requires a great amount of research and footwork, but one that generally leads to the protection and enhancement of the quality and beauty of everyday surroundings. If buildings and whole neighborhoods are worth saving, it is usually because they are worth looking at, worth working in, and worth living in. Historical references per se are important, but those associations are due more often than not to the fact that handsome buildings and settings are made by interesting people and in turn attract important events and persons and thus become historically significant places in the community. As historically related sites are gathered around a particular place, architecture and history become so inter-related that a site or area becomes the symbol and embodiment of a community's consciousness of itself as a cultural entity.

How, then, is the best way to go about conducting an architectural-historical survey? The first step is to determine what area is to be surveyed; it may be a county, city or merely a district. Next, obtain a map of the area and as each historic site or structure is surveyed locate it on the map. A map, whether it is a hand sketched one or a geological survey map will be especially helpful, as it will not only show general relationships of the area you are surveying, but will also show on the completed map how the area grew; for example, what portion of the city was the earliest and in what direction it developed from there. In surveying these sites, evaluate them for their architectural and historical significances and at the same time be aware of the general environment. Consider the town plan, its gardens, tree-lined streets, fences and even its lamp posts, as well as all buildings, no matter how insignificant they may appear. (Sites where original features are now wholly or partially gone are excellent places for archeological research and should also be added to the comprehensive survey.) A data form is another aid in this survey work; however, it is only one facet of this data-collecting process. Photographic documentation is an important aspect of a comprehensive survey; see the Structural and Site Survey Form included in this chapter for more details. Permanent safe keeping for all accumulated data is mandatory; therefore, think also in terms of folders or packets in

which data can be placed as it accumulates. Keep careful records of your sources of information; for example, you should be able to footnote all dates and house-histories.

The primary goal of such surveys is to promote the surveyed site's protection, its continued use and its recognition as an object worthy of community respect. At this time, one way to achieve some aspects of this last point is listing on the National Register or a county survey. In order that we can have complete and accurate information about your suggested nomination, we are asking that the Structural and Site Survey Form be filled out where applicable, thereby enabling us to better assess the structure, district or site.

The Structural and Site Survey Form used in conjunction with this Handbook is intended to enable you to identify and describe characteristics of sites and buildings. A pictorial glossary of architectural details has been compiled. Please refer to this for appropriate descriptions, and do not hesitate to elaborate or sketch any important or distinctive window, porch, etc. found on your structure, if you do not find the design listed in the glossary. The roughest sketch will be extremely helpful to us. If the area you are evaluating is a site, for example, a battlefield, park, garden, cemetery or Indian mound, describe it as fully as possible including descriptions of any fences, earthworks, archeological evidences, and animal or plant life. Photographs greatly enhance the quality of your survey and we hope these will be included, in duplicate or negative form, with this written form.

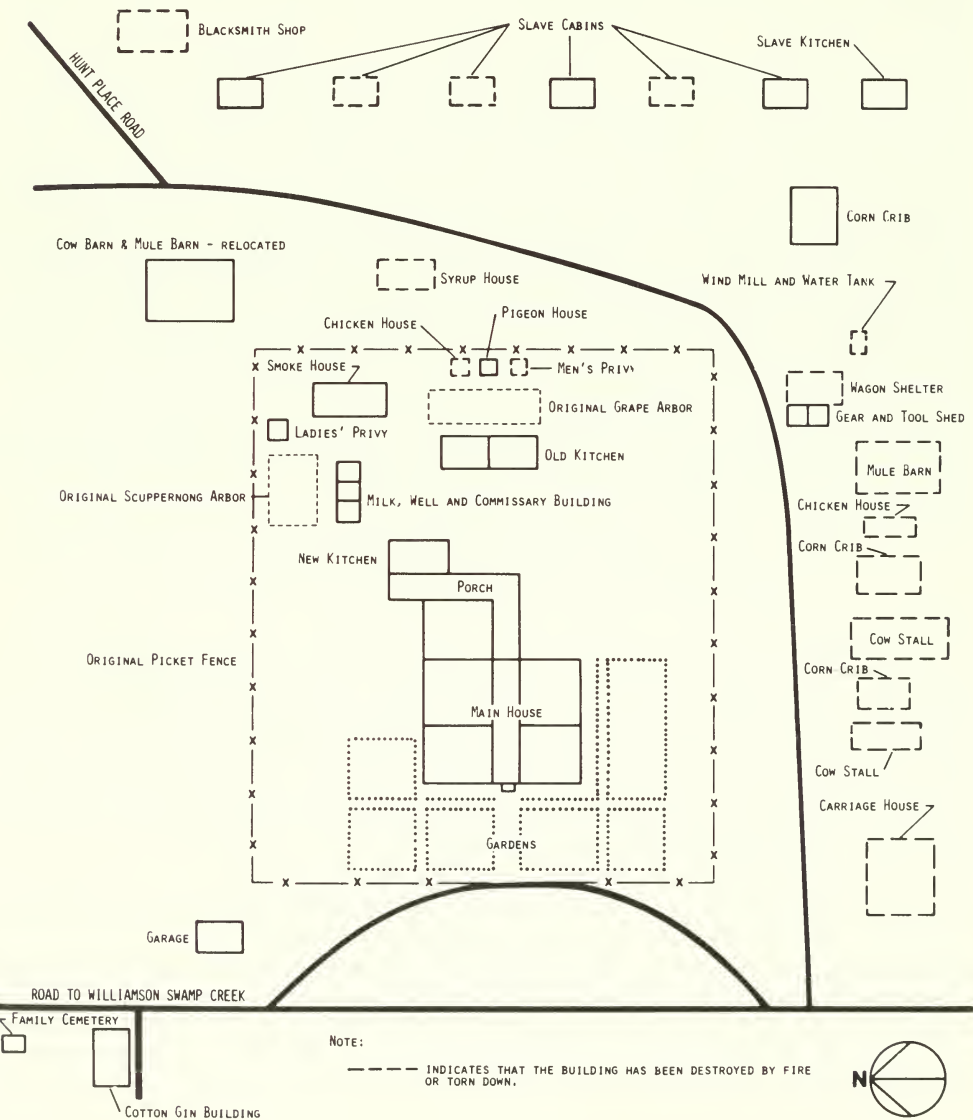
An example of the Structural and Site Survey Form follows this section. Copies of this form are available through the Historic Preservation Section of the Department of Natural Resources, and we encourage you to write or call for them.

### **THE FORGOTTEN BUILDINGS DEPENDENCIES AND COMMERCIAL, INDUSTRIAL AND ENGINEERING SITES**

In conducting surveys or even in just recognizing one's local history, often times the seemingly insignificant buildings, those dilapidated, simple in appearance or in the "wrong part of town" are ignored. The old privy, well house or barn, the row of slave or tenant houses, or mill village all represent valuable segments of our history that are worth at least recording, if not preserving. It is often the magnificent, uptown main house that receives the glamorous restoration, but the outbuildings, slave quarters or mill village that supported the building and its owner are neglected.

These 18th and 19th century dependencies, often numbering in excess of 15 to 20 buildings, were the essential part of the residential complex. All of the washing, cooking, storage, refrigeration, water supply, "bathroom facilities," and so forth were conducted from these outbuildings. By the early 20th century they were incorporated into the house as bathroom, kitchen, pantry and laundry—portions of which are integral parts of today's house. To neglect the variety of outbuildings would be, in effect, to acknowledge only a minor portion of 19th century life!

The commercial, industrial and engineering sites; the stores, mills, railroad yards, factories, tunnels and bridges of the 19th and early 20th centuries are often forgotten in favor of the residential sector; however, these obviously played a major role in the development of cities and the transfer of citizens from rural areas to communities and towns. Today they offer a challenging opportunity for finding new adaptive uses that can benefit a community while preserving a segment of our historic past.



HISTORIC PRESERVATION SECTION  
DEPARTMENT OF NATURAL RESOURCES  
STRUCTURAL AND SITE SURVEY FORM

Name of site or structure \_\_\_\_\_

Location (include street address, town, county, give directions if rural) \_\_\_\_\_

Location of Deed \_\_\_\_\_

Congressional District \_\_\_\_\_

Acreage \_\_\_\_\_

Property currently zoned as \_\_\_\_\_

Longitude and Latitude Coordinates \_\_\_\_\_

If over ten acres, please provide a plot \_\_\_\_\_

Original owner (if known) \_\_\_\_\_

Present owner \_\_\_\_\_

Present use \_\_\_\_\_

Perpetuity (Heirs, etc., may be confidential) \_\_\_\_\_

Original Architect and/or builder \_\_\_\_\_

Subsequent Architects or builders \_\_\_\_\_

Condition: excellent, good, fair, deteriorated, moved, altered, added, threatened by  
demolition \_\_\_\_\_

Open to public? \_\_\_\_\_

Age of structure: give as specific date as possible for original portion of buildings as  
well as any alterations or restorations \_\_\_\_\_

Give your source of information for the above date(s) \_\_\_\_\_

Representation in other Architectural or Historical Surveys \_\_\_\_\_



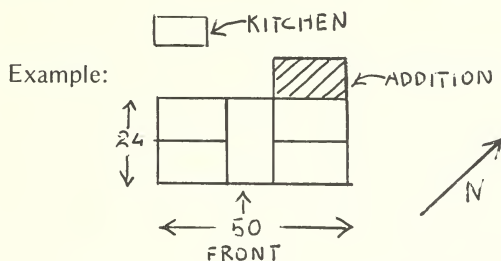
What is the historical background of the site or structure? Include important persons and events. List sources for this information. (Use extra sheets if necessary.)

For a site nomination:

If a site, describe below any earthworks, animal or plant life or archeological evidences. Make a sketch of the site.

For a structural nomination:

Sketch plan of structure and any outbuildings; show any known additions, give dimensions and note northerly direction and front entrance.



Describe the environment: (On a hilltop, in a commercial or rural setting or in a grove of trees? Is this a one-of-a-kind or is it the best example of several similar ones, etc.) \_\_\_\_\_

Foundation—Basement:

Height: (level with ground, partially above ground or completely above ground) \_\_\_\_\_

Building materials used: \_\_\_\_\_

Main Floors: Wall material (brick; brick stuccoed and scored to resemble stone; stone; wood including log, flush siding, weatherboarded, shingles, board and baton; stucco; marble; concrete; metal) \_\_\_\_\_

Note any changes from one floor or wing to another \_\_\_\_\_

If brick, give type of brick bond. (See pictorial glossary) \_\_\_\_\_

Does the brick bond change in type in any section of the building? How? \_\_\_\_\_

Type of roof:  
(See pictorial glossary) \_\_\_\_\_

What is the roof material? \_\_\_\_\_

Type of roof trim?(See pictorial glossary) \_\_\_\_\_

Number of stories not counting the basement? \_\_\_\_\_

Give number, location, and material of chimneys: \_\_\_\_\_

Describe front entrance design: (See pictorial glossary) \_\_\_\_\_

Describe window types and give number and type of spacing for:

(See pictorial glossary)

basement \_\_\_\_\_

1st floor \_\_\_\_\_

2nd floor \_\_\_\_\_

3rd floor \_\_\_\_\_

other higher floors \_\_\_\_\_

attic \_\_\_\_\_

dormer windows \_\_\_\_\_

Describe porches:

(See pictorial glossary)

front \_\_\_\_\_

rear \_\_\_\_\_

side(s) \_\_\_\_\_

Describe any outbuildings, giving present and past uses, numbers of stories, style and material used. \_\_\_\_\_

Describe or photograph interior details including mantels, stairways, wainscotting, door and window treatments. (See Pictorial Glossary.) \_\_\_\_\_

EVALUATION:

(Discuss architectural merit as well as preservation priority and potential. Try to explain why the structure is significant enough for preservation).

\_\_\_\_\_  
Signature of Recorder

\_\_\_\_\_  
Date

SUGGESTIONS FOR PHOTOGRAPHIC SURVEY

A photograph of the structure on an angle so the side shows, preferably the one with the chimney. If there is an entrance way or architectural detail that you think is significant, take another photograph of the special feature.

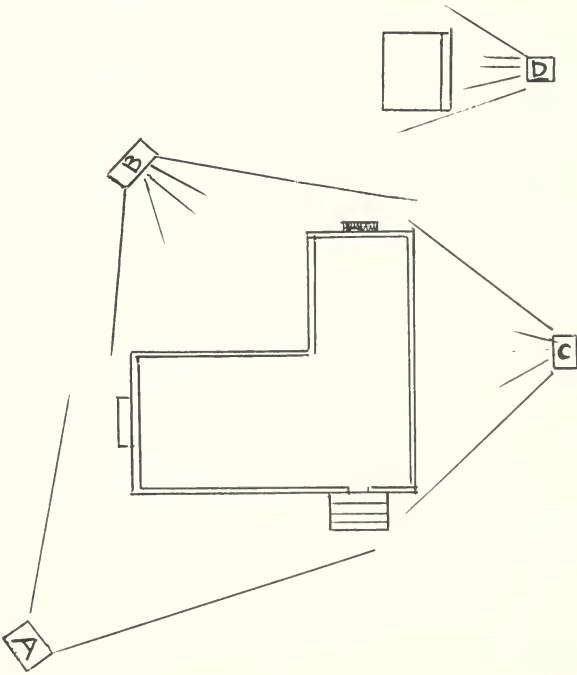
A photograph of the rear of the building.

Any section of the structure not covered by the first two photographs. (Be sure you have a good photograph of the entranceway.)

If necessary, take a separate picture, or pictures, of any outbuildings, kitchens, or dependencies.

Interior photographs of significant mantels, stair, door and window treatments.

Specify name of photographer and date of photograph.



TWO COPIES OF EACH PHOTOGRAPH (NO SMALLER THAN 5 X 7) OR A COMPLETE SET OF NEGATIVES MUST ACCOMPANY THIS FORM. (NONRETURNABLE.)

## CHAPTER SIX

### ARCHEOLOGY IN GEORGIA

"The prehistoric [and historic] record of our human past is written in the soil," says Charles McGimsey. "Everytime an archeological site is destroyed - whatever the reason - a part of our heritage is lost forever."

This Handbook will do more harm than good we were told by some staunch archeologists who felt that any explanation of sites and excavations would simply encourage droves of people and amateurs to rush out and desecrate Georgia's archeological heritage. Our intention is not to encourage this approach at all, but rather to inform the citizens of this state on the premise that an educated citizenry would be aware of the importance of such a valuable research tool, and handle these sites properly.

Archeology is a research tool. Like any good text, dictionary or encyclopedia archeology is a means of acquiring information. It is one technique for historical, or prehistorical research.

Within Georgia, there are two areas of archeological concern; the cultural remains of the Indians that lived before European contact and the Post European cultural remains of the Indians, Europeans and Blacks.

Georgia's numerous river valleys and over 1000 miles of coastline are an inestimable source of prehistoric and historical data. Archeological data is particularly abundant along waterways and research in these areas is especially important. Research and information is very critical in areas where the necessities of life such as water, arable land or wild food resources are or were readily available: alluvial river bottoms, the oak and hickory forests of the uplands and the coastal areas where marine life provided food.

These are the areas in Georgia that are extremely vulnerable. An archeological site is where you find it, but some areas were more favorable than others for habitation by prehistoric and historic people. Unfortunately for the preservation of archeological resources, these locations are often the same ones favored by us today.

Archeological resources are akin to an endangered species according to Charles McGimsey, Director of the Arkansas Archeological Survey, even more endangered, for no matter how badly we work to protect them, they cannot reproduce or increase. It is generally the case that not every site can be preserved or carefully and completely excavated. Decisions concerning which sites should be preserved, which ones investigated, and the nature and intensity of those investigations must be based on information which can be attained only by an intensive surface and appropriate subsurface investigation. Until this evidence has been evaluated by a professional archeologist, every site must be considered significant.

There has never been nor will there be an opportunity or resources to excavate every site, but it is essential that trained persons be given the opportunity and the resources to determine what information is available in an area and on that basis determine which sites to preserve and which sites to investigate. Archeology is a destroying process because when you dig something up it is gone and what you find is only as good as the care put into retrieving it. A preserved site is always available, and at some later date can be retrieved if and when necessary.



There is a real need for public support and public awareness in preserving these sites. Some very simple and basic guidelines follow and we encourage you to take every precaution and exercise care in treating a site which you may have identified.

1. **DO NOT DIG!** Nothing is saved by digging, and there is no need to excavate every site.

2. Report the location and what you suspect it to contain to a responsible professional authority.

State Archeologist  
103 Martha Munro Hall  
West Georgia College  
Carrollton, Georgia 30117

Department of Anthropology  
University of Georgia  
Athens, Georgia 30602

Department of Anthropology  
Georgia State University  
Atlanta, Georgia 30303

Department of Anthropology  
West Georgia College  
Carrollton, Georgia 30117

Columbus Museum of Arts and Crafts  
1251 Wynnton Road  
Columbus, Georgia 31906

3. Leave the area alone and do whatever you can to insure its protection and preservation.

It is impossible to effectively tell someone how to recognize an archeological site. This recognition is left in the hands of trained professionals; however, many of us have heard of areas or have stumbled onto sites which appear to relate to another period of time. If you find clues such as broken bits of pottery, earthworks, bits of building materials or mounds, **DO NOT DIG**, contact one of the above people.

If you wish further information about archeological activities in Georgia or elsewhere, or are interested in participating in Georgia's archeological survey contact any one of the above mentioned institutions. They can also supply you with information on professionally supervised archeological field schools where interested students can work under the direction of an archeologist.

The Office of the State Archeologist has formed a task force to develop a statewide archeological research design for the proper management of archeological resources in Georgia. The task force consists of four archeologists from the academic community and a planner from the Historic Preservation Section. The goal of the task force is to review what is known of history and pre-history, from an archeological perspective, and make recommendations as to the directions the study of the archeological record should follow.

The review and final recommendations will be coordinated with amateur and professional archeologists throughout the state.

The on-going survey to record archeological resources will be revised. This revision will result from predictive models for site location, developed by the task force. The University of Georgia's Department of Anthropology is acting as a depository for records produced by archeological survey. These records are being coded for storage and retrieval by computer. In addition, significant archeological sites are systematically being entered on the National Register.

If you wish to visit an archeological site, the following sites in Georgia have been interpreted and open to the public.

Ocmulgee National Monument near Macon, operated under the National Park Service. Excavations of this site were done in the 1930's and a museum is on the grounds.

Etowah Mounds near Cartersville. Excavations have been periodically taking place since 1953. A museum housing artifacts from the mounds is open and provides an interpretation of the site.

Kolomoki Mounds south of Columbus, a museum is on the site displaying artifacts of the site.



**ETOWAH MOUNDS, CARTERSVILLE**

## A NOTE ON INDUSTRIAL ARCHEOLOGY

A highly significant aspect of modern civilization has been the evolution of an industrial era; the branch of history which deals with this transformation and its technology is called industrial archeology. The name itself is recent in origin but is well established throughout the world. It is quite distinct from archeology as commonly understood: the study of prehistoric and classical times largely through excavations. Industrial archeology studies the physical remains of the early stages of industrialization; the term "early" must be understood as a relative one, because some branches of industry are more recent than others. These physical remains include a wide range of sites, structures, and objects: company towns, gasworks, factories, manufacturing processes and machines, railway facilities, and many related artifacts. Industrial archeology seeks to preserve those which are significant and, even more, to record them for study and interpretation before they disappear.<sup>1</sup> The Historic American Engineering Record (HAER) of the National Park Service is the leading federal program concerned with investigating this type of resource, and is an outstanding source of information involving any aspect of our technological past. In addition, because of the rapidly growing public interest and awareness of this subject, the Society for Industrial Archeology was formed in 1971, and is now the largest private membership organization in the country working to preserve this particular aspect of our historical heritage. This group publishes an excellent journal and produces a most attractive and informative Newsletter six times a year for its members. The addresses of both of these organizations are listed in Chapter Two.

Several outstanding sites of this nature exist in Georgia, among which are the antebellum Central of Georgia Railroad Shop Complex in Savannah which is recognized as comprising the earliest, largest, and finest group of structures of their type remaining in the United States; the Augusta Canal and its associated manufacturing industries which is the most notable example of water-power utilization in the South prior to 1900; the extensive riverfront mill complexes in Columbus; Plainville Brick Co. in Gordon County; Cole City in Dade County, perhaps representing the largest bank of coke ovens left in this country; and the early and extensive hydroelectric facilities located on the Tallulah River in northeast Georgia — at one time the most totally developed river for power generation in the country.

<sup>1</sup>"Recording Historic Buildings," The Historic American Buildings Survey, National Park Service, 1970.



**SIBLEY MILLS AND CONFEDERATE POWDERWORKS CHIMNEY  
AUGUSTA CANAL, AUGUSTA**

## CHAPTER SEVEN

### HISTORICAL RESEARCH SOURCES

The effective study of local history and site survey work is an essential prerequisite to any worthwhile survey. No isolated structure or site can be truly understood without a complete and accurate picture of the complex which makes up the environment.

Much local research is being conducted and recorded, and many people are interested in it, but so huge is the task that many more are needed. It is hoped this handbook will stimulate new interest and guide the labors of many in this vast and complex program of historic preservation.

In beginning an effective research program, two main points must be considered and evaluated: original and secondary information sources. Original sources include all material which has been preserved from the period you wish to study - written or printed documents, conversations with people who actually lived at the time you are describing, and physical survivals such as mounds, buildings, and relics. Secondary sources are those written by individuals who have studied the original sources. It is obvious that in most cases the original source will be the one to which you will go; however, secondary sources have their advantages in that the material has been defined, interpreted and is a more finished product. The danger in using secondary sources alone is that it does represent someone else's own interpretation.

As a suggested starting point, the following list of sources may provide invaluable information: published histories of your locality and nearby localities, family histories and biographies, military records, directories: county, city and telephone, commercial maps, atlases and gazettes, accounts of travelers, anniversary addresses and sermons, photographs, stories and reminiscences of older residences, private letters, diaries and account books, keepsakes, heirlooms and relics, local newspapers and periodicals, census reports, abstracts and title deeds, old insurance policies, surveyor's notes, school records, public records including probate courts, business records, church registers, denominational minutes and reports, and cemetery inscriptions.

The first nine items are basically library sources and most well equipped libraries should be able to either provide these sources or direct you to other facilities which will be of help such as community organizations which have maintained their own historical records.

The local county courthouse can usually provide you with census reports, abstracts and title deeds, surveyors notes, probate records which include items such as bills of sale, debtors notes, wills and household inventories, and tax records showing property improvements such as major additions or the actual construction of the house on that taxed property.



Interpretation of these sources need not be left in the hands of trained professionals. As you delve into these records, their value becomes obvious, especially if you are seeking a specific piece of information. It only takes a bit of logic to realize, for example, if you are seeking a building date for a house, that a good indication would be a dramatic rise in the property tax from the previous year. Clues are readily available in record and document research and the more deeply you become involved and the more often you use these records the easier it will become to identify your needs and the more expertise you will have. The only word of warning we would offer is that this is terribly contagious and you might find that once you start sharing your “finds” with your friends, those old vaults may not be able to hold the crowds. Document research is fascinating. Try it!

Early carpenter’s handbooks should also be considered as a valuable reference source. By comparing these “pattern book” designs with actual cornices, mantels or stair details, clues as to dates of these designs as well as to knowledge of the builder’s background can be gained. For example, illustrated in Benjamin Asher’s *PRACTICAL HOUSE CARPENTER*, 1835, is a mantel design, exactly like one in Barrington Hall (1837-42) in Roswell, Georgia.

History may be gathered, written and published either by an individual working alone or cooperatively with a group, but however you choose to go about your research, the Historic Preservation Section encourages you to approach your project with the enthusiasm and dedication historic preservation must have to accomplish its goals.



*Photo by Georgia Historical Society*

LIBRARY ROOM, HODGSON HALL  
GEORGIA HISTORICAL SOCIETY, SAVANNAH



## CHAPTER EIGHT

### STYLES OF ARCHITECTURE IN GEORGIA: 1733—EARLY 20th CENTURY

Classification by architectural styles is one method of inventorying, studying, and enjoying Georgia places that have potential for preservation. For the purposes of this Handbook, the history of the architectural styles in Georgia begins in 1733 with Oglethorpe and ends in the early 20th century. During this time span, most of the American architectural styles and building types occurred in some form in Georgia, though not all have survived and are clearly intact. A general guide to the styles, like Marcus Whiffen's *AMERICAN ARCHITECTURE SINCE 1780* can be useful to those who want a broad overview of what happened in the U.S.; but as in most areas that are removed from the urban eastern seaboard, somewhat predominantly rural with scattered patterns of settlement, these general guidebooks to styles are usually only a means of departure because there have been such varied influences on the "pure styles" and so many developments of folk types. An exclusively Georgia architectural handbook is especially necessary since the geographical distribution of styles in Georgia prior to 1860 was based on patterns of settlement which were somewhat different from the rest of the Union. Much of Georgia before the Civil War was a sparsely settled frontier; parts were not even settled until after Creek and Cherokee land cessions of the 1820's and early 1830's. With respect to specific Georgia history, folk building types such as log cabins, farm buildings and plantation plain houses should be carefully studied and are equally as important as the fashionable revivals which are as well represented in Georgia as anywhere in the country.

#### 18th CENTURY, 1733-1800

A general description of the 18th Century in Georgia is difficult, because not only are there so few documented structures remaining in this period, but standing buildings represent varied cultures and origins. Some of the earliest extant examples are found on the coast and range from fortified tabby house ruins to coastal raised cottages. Midway Museum, based on carefully researched Colonial Georgia prototypes, has been reconstructed by the State of Georgia at Midway, south of Savannah. Examples of early homes are traced to northern stone houses or early English half timbered designs. The Harris-Pearson-Walker House, Augusta, c.1800, is one of the best documented examples and has been



**HARRIS-PEARSON-WALKER  
HOUSE, AUGUSTA**

restored as a museum by the State. It is similar to Colonial period houses in New England and the Carolina coast.

### 18th CENTURY EXAMPLES

Old Rock House, near Thomson, c.1785

Roe-Harper House, Hancock County, c.1795 (Half timbered construction)

Wild Heron, Chatham County, c.1785

Harris-Pearson-Walker House, Augusta, c.1800

Noble Jones House Ruins, Chatham County, c.1745

### PLANTATION PLAIN, late 1700's—c.1870

In an unpublished report written in 1938 and sponsored by the Historic American Buildings Survey, Harold Bush-Brown first hinted that this folk style existed as a separate entity. In 1957 Frederick Doveton Nichols gave the style a name, described and cited a few examples but did not give it a prominent place. Because of the style's fundamental importance to Georgia, this Handbook gives it equal status with other American stylistic terms and makes the following observation: The Plantation Plain Style was the basic "root stock" on which Federal and Greek Revival architectural styles were grafted in Georgia. It originated during Colonial times and persisted sometimes even after the Civil War. A definition of Plantation Plain can best be described by its silhouette and plan. Found in almost all parts of Georgia, this two-story gabled roof form has a one-story, front shed porch and shed addition on the rear with two exterior end chimneys. In plan the house is generally a two-over-two room design, but often also is found to have a center hall. Similar, but not of two stories, are the Plain Styles dwellings with one or one-and-a-half stories.



*Photo by Van Jones Martin*

**TRAVELERS REST, STEPHENS COUNTY**

Cultural geographers and folklorists refer to this two-story, one-room deep house as the Virginia "I" house and it is a common feature throughout the Piedmont, up-country South.

## PLAIN STYLE VARIATIONS

Thornton House, Stone Mountain Park, c. 1785

Eagle Tavern, Watkinsville, c. 1795 - c. 1820

Travelers Rest, near Toccoa, c. 1815 - c. 1820

Tullie Smith House, Atlanta, c. 1840

## PLANTATION PLAIN STYLE, FEDERAL DETAILS, c. 1790 – c. 1830

Parker Callaway House, Washington, c. 1790

Dell-Goodall House, Sylvania, c. 1810

## PLANTATION PLAIN STYLE, GREEK REVIVAL EMBELLISHMENTS, c. 1825 – c. 1850

Campbell-Jordan House, Washington, c. 1808, 1818, 1850  
(Federal and Greek Revival features combined)

Bonner-Sharpe-Gunn House, Carrollton, c. 1830

Liberty Hall, Crawfordville, c. 1835

## FEDERAL , 1785 – c. 1830



WARE-SIBLEY HOUSE - AUGUSTA



## FEDERAL, 1785 – c. 1830

The Federal style was ultimately derived from the delicate classicism of the Adam style in England. Usually Federal style details were applied to a Plain style structure but important exceptions to this rule may be found in the work of Daniel Pratt in Milledgeville and that of other builder-architects in LaGrange and elsewhere. As a general rule, however, the Federal style in Georgia was a simplified version of what elsewhere would be far more elaborate. In many cases a fanlight over the door and sunburst mantel pieces are all that one can call Federal style about Georgia architecture during this period.

Vann House, near Chatsworth, c. 1805

Gilbert-Alexander House, Washington, c. 1808

Davenport House, Savannah, c. 1812

Ware-Sibley House, Augusta, 1818

Gordon-Banks House, Newnan, c. 1828

Nutwood, LaGrange, c. 1833

## REGENCY, c. 1816 – c. 1824

This form of late-Georgian, neo-classicism influenced by the work of Sir John Soane most notably occurred in the Savannah work of the English architect, William Jay (1794 - 1837).

Owens-Thomas House, Savannah,  
c. 1816 – 1817



OWENS-THOMAS HOUSE, SAVANNAH

## GREEK REVIVAL, c. 1830 – c. 1860

During the boom years prior to the Civil War, Doric, Ionic and Corinthian columns and other Greek Revival ornamentation transformed the face of Georgia. The style was manifested either as details added to existing structures, temple form porticoes, or as an

entire Greek Revival temple form with columns sometimes going around the entire structure. Plain style houses were often adapted to the style as well as such other types as the raised cottage.



**BULLOCH HALL, ROSWELL**

**FULLY REALIZED GREEK REVIVAL**

Old Governor's Mansion,  
Milledgeville, c. 1838

Bulloch Hall, Roswell,  
c. 1842

U.S. Customhouse, Savannah,  
1847-50

Dearing House, Athens, 1856

**ONE STORY GREEK REVIVAL**

Adams-Hume House, Eatonton,  
antebellum



**ANDERSON HOUSE, DANBURG  
OUTBUILDING**



## RAISED COTTAGE, GREEK REVIVAL

Holly Hill, Roswell, 1842-7



HOLLY HILL, ROSWELL

## GOTHIC REVIVAL, c. 1840 – c. 1870

Of the parade of 19th century revivals, the Gothic Revival was second only in popularity to the Greek Revival, for it provided a refreshing antidote to the sometimes heavy classicism which dominated the landscape. The symmetry so essential to the classic style gave way during the Gothic Revival to a taste for visual picturesqueness, and a growing desire for more freedom in laying out floor plans. Usually, one or more of the following elements occurred: an emphasis on the vertical, with pointed arches, clustered



BLYTHEWOOD, CLARKESVILLE

columns, or uneven skylines of spires, towers, turrets and crenellated battlements. As with Greek Revival embellishments applied to plain style houses, Gothic ornament was also added to already existing houses. During this Gothic Revival period, several popular stylistic off-shoots developed. These can be termed Carpenter Gothic, referring to A.J. Downing's cottage type with gingerbread bargeboard, eaves, etc.; and Steamboat Gothic, characterized by the rhythmical wooden pattern of porch brackets and balustrades. Another variant was the Tudor Gothic with castle-like features, an excellent example of which is cited below.



**RICHMOND COUNTY ACADEMY, AUGUSTA**

Zion Episcopal Church, Talbotton, c. 1850 (English Rural Church Gothic)

Blythewood, near Clarkesville, c. 1855 (Carpenter Gothic)

Green-Meldrim House, Savannah, 1856 (Gothic Revival)

Richmond County Academy, Augusta, 1856-57 (Tudor Gothic Revival)

McCrary House, Wrightsville, 1880's (Modified Steamboat Gothic)

Old Capitol Building, Milledgeville, 1807; burned 1941, rebuilt 1943 (Gothic Revival)

Cates House, near Kensington, 1853 (in the style of A. J. Downing)

## ITALIAN VILLA STYLE, c. 1855 – 1870

The 19th century was a century of revivals, and the Italianate does not have a better representative in the nation than Macon's Hay House, a National Historic Landmark. Generally, this style is noted for bold contrasts of irregular, rectangular masses of main house and towers, broad extending eaves, usually bracketed, picturesque combinations of arches, columns, pediments and balustrades that reflect the Italian villa in terms of the Victorian era.

Dinglewood, Columbus, c. 1855

Hay House, Macon, 1856



HAY HOUSE, MACON



## OCTAGON STYLE, c. 1840 – c. 1860

Inspiration for the Octagon Mode of building came from O.S. Fowler's book, *A HOME FOR ALL; OR THE GRAVEL WALL AND OCTAGON MODE OF BUILDING*, 1848. The Octagon Mode follows the plan of a regular octagon and is usually one or two stories in height. The roof is flat or low and is often topped by a belvedere. Often surrounded by a verandah, but sometimes only a porch to the front door, the Octagon is either plain or embellished with Greek Revival, Italian Villa, or Gothic Revival details. Like covered bridges, Octagon style houses are rare. Georgia's most well-known Octagon is May's "Folly" in Columbus. During restoration, the rear wing was discovered to have been originally octagonal, thus revealing the structure as a rare double octagon type and probably the only one in Georgia, if not the nation.

May's "Folly," Columbus, c. 1863



MAY'S FOLLY—DOUBLE OCTAGON HOUSE, COLUMBUS

HIGH VICTORIAN STYLES: SECOND EMPIRE, ROMANESQUE REVIVAL, HIGH VICTORIAN GOTHIC, QUEEN ANNE, EASTLAKE, STICK AND SHINGLE STYLE, c.1870–c.1900

Victorian architecture, long both ignored and misunderstood, is now recognized as a serious building art based upon consistent design principles. Picturesque-eclecticism is a term which can be used in a general way to describe the approach of nineteenth century architects to building design. Picturesque architecture derives expressive force from asymmetrically balanced forms, freely composed masses and building elements, and variety in color, pattern and texture. Eclecticism denotes the period approach to past architectural traditions. Architects searched through the entire body of past historical precedent for qualities and elements which they selected and combined to create new styles. Architects, like John Moser and G. L. Norrman in Atlanta, W. G. Preston and Alfred Eichberg in Savannah and the unknown architect of the Lapham-Patterson House

in Thomasville directed their efforts toward the creation of new styles rather than toward the reproduction of particular past styles. The style names of the period described below were often only suggestive, referring to selected elements and qualities rather than a specific set of stylistic elements.

**SECOND EMPIRE:** High mansard roofs, frequently with dormers, and boldly modeled buildings elaborated with Italianate pilasters and arches were typical of this style that is sometimes referred to as "General Grant."

Hamilton-Turner House, Savannah, c.1870  
Hatcher-Groover-Schwartz House, Macon, 1880  
Hayes House, Thomasville, c.1851, late 1870's



**HAYES HOUSE, THOMASVILLE**

**ROMANESQUE REVIVAL:** A round-arched style which in this period was characterized by large, arched entranceways and rough stone masonry. Frequently, bandings of foliate and geometric ornament were inserted into the facades. Designs were often referred to as Richardsonian Romanesque after the influential American architect, Henry Hobson Richardson.

Church of the Sacred Heart, Atlanta, 1897  
Chatham County Courthouse, Savannah, 1889

**HIGH VICTORIAN GOTHIC:** Standard Gothic elements, pointed arches, pinnacles, turrets and tracery were used in bold and picturesque ways and dramatized by strongly varied colors and materials.

Hotel Jackson (Bentley), Atlanta, c.1890

**STICK STYLE:** Buildings with tall proportions had high, steep roofs, projecting eaves, and extensive verandas. Often exposed framing was included in the roof gables. Diagonal "stickwork", an overlay of boards suggesting the unseen structural frame, was one of the style's most characteristic features.

Lapham-Patterson House, Thomasville, 1885 (displays some features of this style)



**QUEEN ANNE:** Probably the most widespread and characteristic style of the era, this was a very free revival of earlier English architecture in brick and wood. Building elements were composed asymmetrically to create picturesque effects and irregular plans. Variety in color and texture was created by the use of several materials and a multiplicity of details. Windows of many shapes and sizes, steeply-pitched A-line roofs, corner towers, sometimes "Dutch" stepped gables, and rich ornament of terra cotta and wood were characteristic features.

Edward C. Peters House, Atlanta, c.1885

Cotton Exchange, Augusta, 1886

**EASTLAKE:** Basically most buildings of this style could be classified as either Stick Style or Queen Anne if they did not include a distinctive type of ornament of turned posts, curved brackets and spool work.

Nathan Hunter House, Madison, c.1890



**COTTON EXCHANGE, AUGUSTA**



**NATHAN HUNTER HOUSE, MADISON**

**SHINGLE STYLE:** This unique American style grew from Queen Anne forms and included a shingle covering of the walls, at least in the upper stories.

Inman Park Car Barn, Atlanta, c.1890

\*EARLY 20th CENTURY STYLES: BEAUX ARTS CLASSICISM, NEO-CLASSICAL, TUDOR-JACOBETHAN, RENAISSANCE REVIVAL, COLONIAL REVIVAL, COMMERCIAL STYLE, PRAIRIE STYLE, BUNGALOW-CRAFTSMAN STYLE, 20th CENTURY VERNACULAR/PLAIN STYLE.

In order to understand the various traditional architectural design approaches, let us consider three aspects termed architectural eclecticism, historicism and revivalism. Architectural historicism is the recreation and translation of a well known or recognizable foreign or domestic architectural statement in whole or part into a new time and place. One example, the architect Henry Hornbostel's Daughters of the American Revolution House in Atlanta, was a 20th century translation of the Bulloch-Habersham House of 1819 by William Jay. Architectural revivalism may be defined similarly to historicism, but the new architectural example is not dependent on any specific architectural source. Rather, it employs the principle of a single earlier style in the process of adaptation to a modern use. The Swan House, by Philip T. Schutze, in Atlanta is one such example. Architectural eclecticism is the free combination of various architectural styles, motifs, materials and details to create a new visual effect. Built in 1929, in a mixture of Byzantine, Arabic and Egyptian designs is the Fox Theater, which exemplifies this type. The historic styles, their revivals and new adaptations were numerous in the decades surrounding the early 20th century. A brief description follows of some of the more common styles used in Georgia.



**FOX THEATER, ATLANTA**

**BEAUX ARTS CLASSICISM** – Most often associated with public buildings, the major features of this style include extensive use of highly decorative classical details, figure sculpture, coupled columns, arched openings and symmetrical plans. The Atlanta Public Library is a good example.



**J. W. CALLAHAN HOUSE, BAINBRIDGE**

**NEO-CLASSICAL** – After the Columbian Exposition in 1893 in Chicago, a resurgence of white painted structures with classical temple form and details occurred. However, this classical revival, unlike that of mid 19th century Federal and Greek Revival periods, reflected largely the rambling Victorian plans, greater use of the Corinthian columns, over-sized, monumental porticos often with one story porticos circling beneath and a general use of classical details. Some examples of Neo-Classicism are found on Green Street in Gainesville, and in The Crescent in Valdosta and the J. W. Callahan House in Bainbridge.

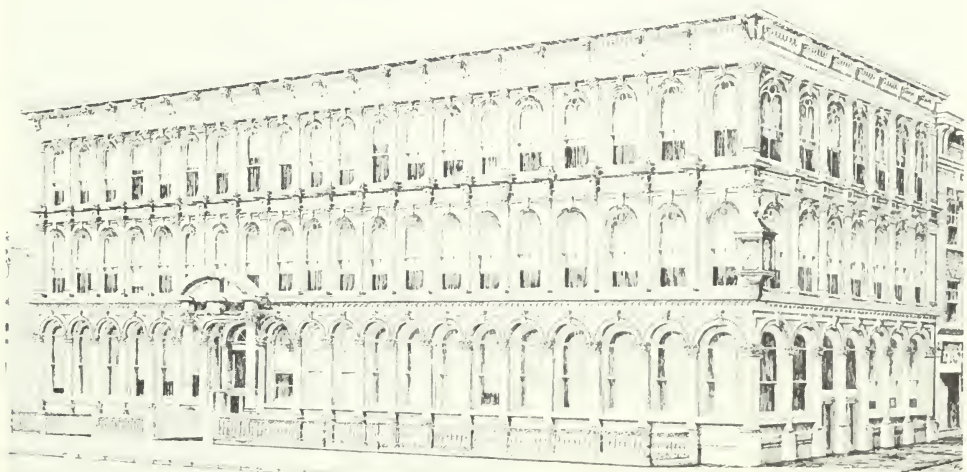


**TUDOR-JACOBETHAN** — Generally a residential form, this style exhibits the use of pointed or tudor arches, decorative use of half timbering, tall chimneys with multiple stacks, asymmetrical plans, bay windows and stone accents around apertures. Callanwolde in the Druid Hills area of Atlanta is a good example of the Tudor-Jacobethan style.



**CALLANWOLDE, ATLANTA**

**RENAISSANCE REVIVAL** — Generally this style follows classical dictates of symmetry and detail but on a larger scale than its Renaissance antecedents. Examples of this style usually have porticos and loggias, and are made of, or resemble stone or marble, often with imitative use of cast iron for classical details. The cast iron facade of the First National Bank in Columbus is an outstanding, early example of Renaissance Revival in style and material.



**FIRST NATIONAL BANK, COLUMBUS**

**COLONIAL REVIVAL** — Those buildings translated in the early 1900's from Colonial or pre-Revolutionary designs best define those structures called Colonial Revival. The original Colonial examples, dating before the American Revolution or pre-1783 consisted of ethnic types. The most common of these were reflected in the 20th century Spanish Colonial Revival with interior courtyards, curvilinear shaped gables and deep verandas; the Neo-Georgian, with massive forms and acknowledgement of symmetry, hip roofs and pedimental doorways crisply defined; and the Neo-Federal or Adamesque Revival, more delicate in translation of classical form, and noted especially for the use of the elliptical fanlight.



**DAVID BLACK, SR., HOUSE, ATLANTA**

**COMMERCIAL STYLE** — Generally of five to sixteen stories high, the commercial style has ornamentation which is subordinated to wide rectangular windows placed in regular patterns within framing that reflects the steel skeleton construction. There are flat roofs and usually the base of one or two stories is delineated by entrance detail and overhanging cornice. Examples include the English-American Building and the Candler Building, both in Atlanta.



**ENGLISH-AMERICAN BUILDING, ATLANTA**



**PRAIRIE STYLE** — In the Prairie Style, first used by Frank L. Wright, 1900-1909, the emphasis is placed on the horizontal rectangular form with low hipped roofs, projecting eaves, ribbon windows in wooden casements. Often projecting wings form carports or porches. The Depot in Albany exemplifies the Prairie Style.



**UNION DEPOT, ALBANY**

**BUNGALOW-CRAFTSMAN STYLE** — Bungalow style is represented generally by a one story cottage with a front facade made up of offset double projecting and bracketed gable ends, the lower of which usually forms an open porch. The bungalow was one of the most common craftsman style house forms. This broad category varies in style but emphasizes the use of natural materials, hand craftsmanship and a general unpretentious character.



**DAWES HOUSE, THOMASVILLE**

**TWENTIETH CENTURY VERNACULAR/PLAIN STYLE** — Differentiated from the craftsman style, generally by its simplified design and lack of ornament, the 20th century vernacular or plain style is exemplified in the mill village house complex. Here it is defined more by use and place in community, but is usually a frame one-story house set in a definite pattern around a mill or factory. Both Cabbagetown in Atlanta and Atco near Cartersville are mill village examples.



**REINHARDT STREET, CABBAGETOWN  
ATLANTA**

\*Note: The Historic Preservation Section appreciates the contribution of Randolph C. Marks in preparing an essay on which this section, Early Twentieth Century Styles, was based.

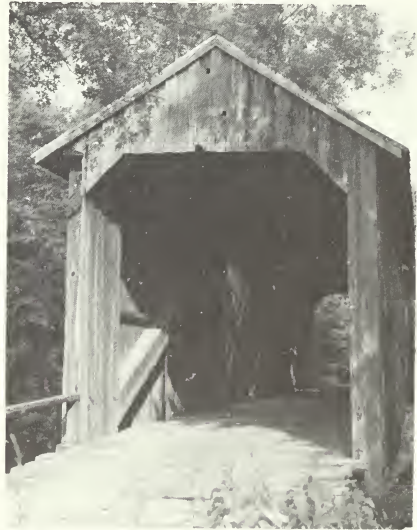
## CHAPTER NINE

### PRESERVATION, RESTORATION, RECONSTRUCTION AND REHABILITATION

In the 1960's and 70's historic preservation has become more concerned with community planning and less with pure history. No longer mainly saving a few super historical sites, historic preservation now concerns itself with all manmade evidences of the past - individually and collectively - that by age or character contribute to the total environment. Thus, an old building or group of buildings, or public square that lends dignity and stability to a community is given a priority to be saved for its association with earlier generations and the foundations of the community. Preservation of historic structures, objects and sites is fundamentally tied, in other words, with continued use and function. Uses which are not detrimental to the basic integrity of structures as architectural and historical documents are heartily encouraged. Communities have discovered that urban renewal does not have to mean wholesale destruction of older neighborhoods and that rehabilitation is a better choice of options. Whole districts become a focus of attention as opposed to single structures. These single structures are then viewed as a part of the whole.

Historic structures or sites are accorded a variety of methods of treatment depending upon their significance. Preservation, restoration, reconstruction or rehabilitation are different approaches that can be taken for a complete historic preservation program.

Preservation aims at halting further deterioration and providing structural safety, but does not necessarily imply significant rebuilding. It includes techniques for slowing the deterioration of a structure, the improvement of the conditions in the structure or site to make them safe, habitable or otherwise useful, and normal maintenance and minor repairs that do not change or adversely affect the architectural and structural fabric or historic appearance.

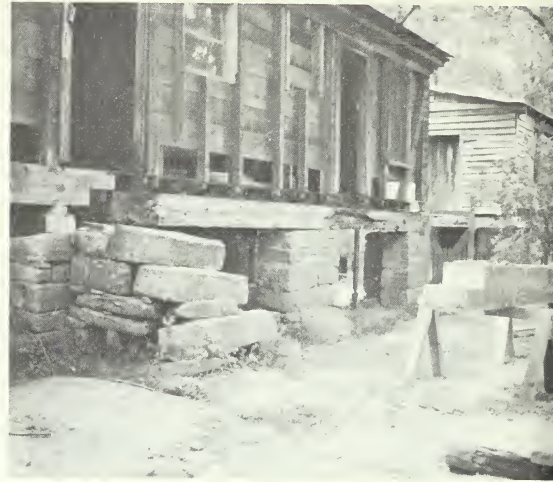


WHITE OAK CREEK COVERED BRIDGE, MERIWETHER CO.

The process of accurately recovering earlier and/or original form, style and plan by removal of later work and the replacement of missing work is considered restoration. Restoration of the form and details of a structure and site or part of a structure, together



with its setting as it appeared in some period of time, is the goal. Restoration can also be a partial program whereby only a particular stylistic aspect of a structure or site — external, internal or in combination — is undertaken. Adaptive restoration is generally the treatment for structures that are visually important in the historical scene but in which economics will not allow for continued use as originally intended. In such cases, the facade is usually restored to achieve original appearance while the interior is converted to a modern functional use without impairing original architectural character. A more detailed discussion of this research is included in Chapter Five.



**TRAVELERS REST, TOCCOA  
DURING RESTORATION**



**PRINT SHOP AND COURTHOUSE - NEW ECHOTA, CALHOUN**

Reconstruction accurately reproduces by new construction the form and details of a vanished structure or site in part or in whole as it appeared at some period of history.

Rehabilitation is a complete revamping of an area or structure either in part or in combination with preservation, restoration and reconstruction. Usually urban goals will provide for a complete rehabilitation program to lend new impetus to economically and structurally deteriorated neighborhoods by stressing neighborhood historical heritage and new feelings of responsibility and commitment in a rejuvenated neighborhood, especially through the adaptive use of the older, historical structures.



**PETERS HOUSE, ATLANTA**

Preservation is the treatment to be considered first; however, when needed, historic sites and structures may be fully and exactly restored. Reconstruction should be considered only when all or most of the traces of a site or structure have disappeared and its rebuilding is essential for public understanding and appreciation, and when significant historical data exists to permit an accurate reproduction. Only rarely would a reconstruction be made on other than the original site.

The preservationist, amateur or professional, today relates to the process of contemporary life more than ever before. He thinks of his work as an integral part of the community development process and does not hope to turn back the clock except for educational purposes. The beauty of saved buildings and neighborhoods he sees as a very real contribution to the everyday life of his community, providing an appreciation of a cultural pattern from which he has evolved.



**OLD CLINTON HISTORIC DISTRICT  
JONES COUNTY**



## RESTORATION PHILOSOPHY

Restoration is one of the most important and technical aspects of historic preservation; however, the various preservation philosophies as well as individual needs lead to differing interpretations of the restoration process. Before any restoration is begun, these philosophies should be clearly analyzed so that the approach most suitable for the particular situation is appropriately recognized and used.

The most generally understood method of restoration, termed pure or complete restoration, is that of accurately recovering an original and/or early form, style and plan by removal of later work and replacement of missing work. This restoration approach is founded in part on the assumption that the most important factor in preservation is to recapture a specific design, usually the original or early one, and as a result, any later additions or revisions that detract from this design should be removed. This approach is often taken when a specific event or monumental time period is needed to be set aside for special emphasis.

Much timely and extensive research of written and graphic records as well as into the structure of the building - a form of archeology - is necessary. Personal diaries, letters, old photographs, courthouse records as well as an analysis of the building's structure, materials used (such as testing for early paint samples, noting types of nails used) and recognizing structural and detail changes in the plan, flooring or cornices, etc. are important tools to the restoration process. The restoration study needs to be carefully documented photographically, researched and analyzed in order to recreate the total time period in which the structure is being placed.

Although the research process is essential to any restoration, the use of the end result is open to interpretation. Another preservation philosophy is that of basically no restoration, formed on the premise that the design of a structure at one point in time is not necessarily the most important, all-encompassing factor that needs to be preserved. This is because any changes in the fabric of the building would be changes in the historic reality that acts as a direct transference of the past into the present - a transition that often has just as valid a place in preservation as the more monumental-seeming, limited time period of specific significance. Many years of human history might be destroyed by a strict time-limiting design oriented restoration that removes a Victorian porch from a Greek Revival structure or replaces a window that later occupants found necessary to use as a doorway.

Any change for the sake of necessity or taste can be a valid cultural statement whether rendered 150 years ago or today. And it is for this reason that recognition should be given to those adaptive use restorations and also those that merely strive to perpetuate and stabilize a spirit or a reference to the former style of a particular building by standards less strict than those observed in a museum restoration. Some of these less strict, restorations may be termed cosmetic restorations or remodelings. "Some Notes on the Treatment of Details" which follows in this chapter offers suggestions for this type restoration.

## GUIDELINES FOR BEGINNING A RESTORATION

At some point in the early stages of the restoration process, the following should be investigated.

1. Consult an architect sensitive to historic preservation needs and decide on a restoration approach. If no consultant is to be called in, by all means familiarize yourself with restoration techniques. (Check the bibliography.)

2. Photograph everything. Generally black and white photographs will suffice for construction and architectural details; color photographs should be used to record the landscape, wall paper or original paint colors. Take measured photographs (i.e. - have a yard stick in each photograph to record actual dimensions of details) of doors and windows trim, cornices, wainscoting, flooring, stairs, etc. Document any uncovered structural details as well as construction of attic and basement and all exterior facades.

3. Great care should be taken in the initial, enthusiastic clean-up of the site. Be alert to any derelict materials which may have been a part of the building fabric. Note any walkways, foundation remains, garden areas in the yard and be especially careful not to destroy or throw away any structural remnant, such as an old door or shutter long ago relegated to attic storage. All of these may at a later time aid in the understanding of the property's past.

4. Do not move the structure unless it is absolutely necessary to the building's survival. Much can be found historically and culturally from the original location of the structure as well as possible artifacts that archaeological excavations may find to enhance the restoration's authenticity.

5. Stabilization. Try to keep the building in its existing form while at the same time taking measures to prevent further deterioration. If the structure is in dire need of immediate protection from the elements, cover roof and windows with temporary tar paper and masonite until restoration can begin.

If a brick or stone structure leaks or disintegrates, these areas should be repointed. Do not use modern portland cement. It is impossible to remove at a later date if incorrectly applied and it is subject to shrinkage and will continue to cause leakage. For these reasons lime mort or hydraulic cements are better to use in repointing. If the brick surface is in need of cleaning, a chemical cleaning solution is preferable as sandblasting often causes the brick surface to become porous.

Before removing any paint or repainting, record all layering of color; it is best to save some actual painted member that can be referred to later. Take paint scrapings. These can indicate an early color scheme as well as be a dating tool. The number of layers on members installed at different time would vary and thus give some indication of later work.

6. Thorough research of the building from a structural as well as a documentary standpoint should be conducted before actual restoration work begins. Check courthouse records, personal diaries, travel accounts, etc. as well as conversations with older residents. Compare the mill work craftsmanship and design to similarly designed and contemporary structures in the area.

It is understandable that not everyone has need of, or wants to preserve their particular structures as a museum piece or even restructure their property to some specific time period. Our needs change and structures need to have adaptive uses. This is a valid position to take so long as it is understood that it is not a pure restoration, rather one that can be called a cosmetic restoration or remodeling. The following article is an excerpt from the booklet "Revitalizing Older Homes in Charlestown," an HUD publication that will help to guide you in such a restoration.

### SOME NOTES ON THE TREATMENT OF DETAILS

The following notes are for the guidance of those who want to make the best possible job of restoring or remodeling their house with whatever money is available, but may be in some doubt as to how the individual details should be treated - or are simply confused by the over-choice of standard building parts on the market.

When working on older houses there are three basic rules to good design.

1. If in doubt, try to retain as much of the original materials, detail and design as the budget will allow.
2. If introducing modern parts or mixing old and new elements on the outside of a house, make sure that its character is not spoiled in the process and, if possible, get some advice from a good architect with experience in such work.
3. Never try to make a building look older than it originally was by using details belonging to a previous period: this is not true restoration and the end results will never look completely genuine.

The last rule is a very important one and deserves further explanation. Until recently, nineteenth century houses tended to be regarded as "old-fashioned" rather than "old" and were often despised both by architects and the public. For this reason, when remodeling occurred, they were usually dressed-up to look as if they had been built in some earlier and more respected period such as the Colonial or the Federal. With the rediscovery of the very real virtues of Victorian architecture, however - especially in comparison with much that is built today - the nineteenth century house is at last being valued for what it is, and its many and varied styles seen as a vital and interesting part of our architectural heritage. It is unnecessary, therefore - and undesirable - to add false "history" to a building by imitating the details of older styles: the results are nearly always unconvincing and detract from the building's true character.

With these guidelines in mind we will discuss some of the more common problems that face the homeowner when remodeling, under the separate headings of Materials, Use of Color, Windows, and Doorways.

## MATERIALS

It is a safe rule, generally, that nothing is going to look better than the materials in which the building was originally designed.

Brick walls, for example - unless they are of an unusually unpleasant color - should never be covered with any form of artificial siding. This is not for esthetic reasons only, for, whatever salesmen of artificial siding may say to the contrary, a brick wall is generally one of the best bargains in terms of maintenance; it may cost as much to repoint it as to cover it up with, say, asphalt shingles or artificial stone, but the end result will last at least three times as long as well as looking about a hundred times better!

Nothing can match the beauty of a richly-textured brick wall, and for this reason it is often better to use a grey or darker-tinted mortar when repointing so that the wall itself is emphasized rather than the individual bricks. (When a light-toned mortar is used, each brick seems to stand out separately as a dark "island" in a white "sea".) The use of darker mortar may also be appropriate when introducing areas or panels of new brickwork into a remodeling job, where it often helps the new work to relate better to the old by producing a similar richness of effect - even if the color of the bricks may be quite different.

A type of brick work to be generally avoided is that which tries to produce a sort of phoney "rustic" effect by using bricks of highly contrasted colors and tones - usually with an occasional white, or near white brick thrown in as if by accident. The general effect often tends to be that of a heap of bricks rather than that of a wall. . . .

If existing brickwork is to be successfully matched, all the following details must be duplicated in the new work:

1. The color, texture, and size of the bricks themselves;
2. the width of the joints between the bricks;
3. the color and tone (degree of darkness) of the mortar in the joints;
4. the type of joint (whether it is flush with the wall or raked back to form a groove).

The owner of a wood frame house is, of course, faced with a much greater range of choices which can be made concerning external materials and colors. The relative merits of wood, aluminum, and vinyl clapboard siding, for instance, may have to be weighed, as well as the possibility of many different color schemes. Again, nothing is going to look better than the material for which the house was originally designed, and if this happens to be wood siding there is a strong case for retaining it or replacing it with the same material (taking care to see that the spacing of the horizontal lines, or laps, is the same as that of the original). Synthetic clapboarding in aluminum or vinyl however - although more expensive and no improvement in appearance over wood - is sometimes used for



maintenance reasons because it needs no painting. These materials are often blamed for spoiling the character of older houses but it is only fair to point out that it is not the materials themselves but the way in which they are used that is usually the real cause of this. Details such as corner boards and the flat trim round windows and doors are removed in the course of the work and either not replaced, or replaced by thin metal equivalents, which give a totally different expression to the building. (Anyone who doubts the importance of small details in establishing character should try shaving off his eyebrows!) If we remember that aluminum and vinyl clapboards are imitation materials and never let them do things that wood clapboards couldn't do, however, we can't go too far wrong; they should always run horizontally, for instance, and should not suddenly run vertically over a curved or projecting feature such as a bay or bow window, unless the siding in the original design did; also, they should not run continuously round the corner of a building, but should be trimmed by an adequately-wide corner plate.

Generally speaking, when using synthetic clapboards, if the spacing of the horizontal lap lines is kept at about four inches, as in the original wood boards, and if the essential details such as the original flat trim around the windows and doors, and the corner boards, are retained or replaced by something similar, the character of the original design need not be spoiled.

On the practical side, synthetic clapboards do have certain disadvantages which should also be considered before deciding on their use; aluminum can be dented and scratched quite easily - and permanently - and both aluminum and vinyl can not be painted over successfully. This means that although vinyl may be "final" so is the color of your house, and if a wrong choice is made the results will be around for a long time! Even greater care than usual must be taken, therefore, when selecting colors in these materials. (See next section.)

Many houses are covered with wood shingles. Sometimes these were part of the original design but often they were added later over the original clapboards or in place of them. Although they are a perfectly acceptable building material in themselves, if they have to be removed as part of the rehabilitation of the house it is often best to replace them with clapboards - with, of course, the appropriate detailing as discussed above - unless there is evidence that the house originally had shingles.

The whole range of asphalt and asbestos shingles or siding should generally be avoided if we are interested in preserving the appearance (and the value) of a house. At best, they have a rather cheap and temporary look which can devalue not only the house but the neighborhood. This applies even more to artificial stone and brick sidings which, in addition, make an unsuccessful pretense of being something which they are not.

## USE OF COLOR

One of the most important decisions a house owner may have to make is the choice of exterior colors. This is of particular importance in the case of a wood frame house, where the combination of wall and trim colors usually decides its basic character, making it appear either cheerful or gloomy, light or heavy, restful or "busy", etc. In the case of a

brick building, although the basic wall color has already been established, the choice of color for windows, doors, trim, etc., can still have a decisive influence on the character of the exterior. If no paint scrapings are taken or no documented references are available, the choosing of colors becomes a very personal thing; but, nevertheless, has its effect on the general character of the street. A good color scheme, therefore, should be neighborly as well as effective in itself, so that both the house and the environment benefit.

Whole books can, and have, been written on the subject of the use of color in buildings but, for present purposes, the following brief suggestions may be of help to the homeowner confronted by the very real problem of having to make a choice from dozens of tiny color samples in paint catalogs:

1. Do not use too many colors. Oddly enough, the most effective architectural color schemes usually contain a very limited number of real colors - perhaps one or two at the most - many of the elements such as windows, trim, roofing tiles, etc., being in white, grey, or black which are actually non-colors.

2. If you have a frame house, be very careful in choosing the basic wall color (especially if using aluminum or vinyl clapboards as already noted). White (or rather off-white) nearly always looks right on a clapboard house, but sometimes a darker-toned color can also be very effective - especially if the window trim is off-white or very light in tone. For this the muted or "natural" colors such as gull-grey, grey-blue, slightly greyed yellow ochre, or brick red, are especially appropriate for the New England climate as they look attractive in all seasons of the year. On the other hand, many of the pastel colors such as pale violets and purples, pale green, and pinks tend to look slightly discordant without a tropical sky as a backdrop, and often do not relate happily with the rest of the street.

3. Avoid definite colors when choosing roofing materials which are visible. Often the roof is not thought of as part of the color scheme of a building, and many otherwise effective color combinations have been spoiled by the introduction of green, violet, or pink-tinted asphalt shingles, which turn out to be the straw that breaks the camel's back! Over-colorful roofs also have the undesirable effect of drawing attention away from the more important parts of the building. Neutral grey roofs, on the other hand, will allow a much wider selection of colors on the lower parts of the house - where it really counts and provide a sort of safety buffer against "over-color." The darker tones of grey, such as charcoal (which could almost be called off-black), are particularly effective as a replacement for the traditional slates and look well in themselves besides combining with almost any color. (Despite rumors, a dark roof does not seem to draw any significant amount of extra heat into the house in summertime.)

4. If in doubt, paint the moving parts of the windows white or off-white. This gives life to the exterior by contrasting with the glazed "hole" of the window which is usually black in effect, and also looks well from the interior, helping to reflect light into the room. It is often also appropriate to follow through by painting the rest of the window, including the outer trim, in white.

5. Reserve the use of bright colors for elements of maximum importance such as the front door. Although the front door, or doors, may also look attractive in natural or stained wood, if the surface has to be extensively patched or repaired, the most appropriate finish may be a few coats of relatively brightly-colored paint.

When selecting colors for a house it is often difficult to visualize exactly how the color which appears on the small sample in a paint catalog will look when applied to a whole wall, and how it will relate to other contrasting colors or to black and white. Also, such questions arise as whether such items as window trim, corner boards, downspouts, etc., should be painted to match, or to contrast with the wall and whether shutters or blinds should be used. One of the best ways to decide these questions and to get a good idea of how the final result will look is to make a simple flat model which roughly resembles the front of the house, out of cardboard or hardboard and to paint it with the intended colors. One of the advantages of such a model over a drawing is that the different parts such as the window trim, eaves, and corner boards can be painted separately and put together afterwards. Also, by making these parts removable, the different effect of painting, say, the window trim white, or the color of the surrounding wall if different, can be compared easily.

In such a model it is not necessary that all the details of the real house be reproduced - only that the areas which might be in different colors be represented roughly in proportion, i.e., that the width and size of the window trim, cornices, corner boards, etc., are approximately right. The paint color, also, must be accurately matched and this, of course, can best be done by using some of the paint to be used on the real house. Sometimes this is only obtainable in gallon cans - rather more than needed for a model - but the houseowner can console himself with the thought that if it proves to be the right color, the rest can be used on the real house and, if not, it was still cheaper to find out this way than by painting the whole building!

## WINDOWS

Windows give character to a building in much the same way as the eyes do to a human face and are, therefore, a very important element to be reckoned with when determining what a house is going to look like from outside. It is a good basic rule that, if the original windows cannot be saved and it is necessary to replace them, the new windows should be the same size and type as the originals; in other words, they should fill the whole aperture. This is not usually possible when using standard-sized units from a catalog but, if a little extra money is to be spent on a job it couldn't be used in a better way than by buying made-to-measure windows that fit the original openings. (In any case, the difference in price between standard and made-to-measure windows is now often negligible.) The practice of "blocking-up" or "blocking-down" existing window openings to fit a smaller standard window should be avoided, as it does more than any other single thing to change the basic appearance of a building - seldom for the better.

For this reason, also, every effort should be made to keep new ceilings above the level of the heads of existing windows. Windows are often blocked-down to conceal the edges of lowered ceilings. If it is considered absolutely necessary to lower a ceiling beyond the window head, some way should be found of retaining the full height of the windows. Sloping the ceiling at the window is the better method, as it allows more light to enter the room and looks better from the inside, but the solution can also be found acceptable if

the small vertical face which conceals the lowered edge of the new ceiling is kept as far back as possible from the glass and is painted either black or charcoal grey to make it as invisible as possible from the outside.

There are so many types of windows available on the market that, if windows have to be replaced in an older house, the owner may find himself genuinely confused as to what to select. The following suggestions may be of some help.

Generally, the "double-hung" (or vertically sliding) window should be a first choice when selecting new windows for mid-nineteenth century structures, not only because it looks right in these buildings, but because it usually does the best job of keeping out the weather. Also it was customary to divide each of the moving sashes into two parts by a vertical muntin and, in nine cases out of ten this "two-over-two" window is the correct one to use when restoring the building to its original design. For fuller visibility and ease of maintenance, however, the "one-over-one" type, which has one large pane of glass in each of the moving sashes, is often used when the building is simply being rehabilitated rather than restored.

There are also a certain number of buildings in the Federal and Greek Revival styles which were built before 1850 and would have had "six-over-six" windows.

It should be pointed out however that, although appropriate in houses built prior to 1850, "six-over-six" and other small-paned window types should not be used when remodeling or restoring buildings of the latter half of the nineteenth century, unless documentation supports otherwise. This is a common way of "dressing-up" buildings to look older than they actually are, and many people find the temptation too hard to resist; nevertheless it should not be done if the integrity of the building is to be respected. (The type of clip-on subdivisions which are removable for easy cleaning should also not be used, whatever the age of the building if we want it to look genuinely anything, these being pure "fancy-dress" and about as real as a plastic Pilgrim's hat!)

Before leaving the subject of windows a few words must be said about shutters and blinds. (Both are usually referred to as "shutters," but strictly speaking only those with louvers should be called "blinds.") Although used nowadays almost exclusively for decorative effect, external blinds - if they really work - are still one of the most effective ways of keeping a room cool by intercepting the sun's rays before they reach the glass of the window - a fact which may prove useful in certain locations. Whether they actually hinge or not, however, if we are to use shutters or blinds it is of the greatest importance to the appearance of the house that they should look as if they could work - in other words, that they would be big enough to cover the entire window if closed.

Another point about shutters and blinds is that, unless the width of wall between the windows is at least that of the windows themselves, they cannot be used. Otherwise, if there is plenty of wall space in relation to window the appearance of the house may be enhanced by the use of shutters or blinds, if they are properly sized and reasonably "authentic."

## DOORWAYS

Nothing looks better than the original door, or doors, at the head of the steps and so every effort should be made to save them, and refinish them if necessary. A wide range of finishes is possible, from clean or stained natural wood to relatively bright colored paints - although very glossy finishes should be avoided, as they reflect too much light and detract from the effect of the color or wood grain, and also show up every minute imperfection on the surface of the door.



## CHAPTER TEN

### HISTORIC GARDENS

Florence P. Griffin and Norma K. Seiferle  
Drawings by Thomas F. Collum

More than brick or board or fabric or furniture, an authentic garden can bring an historic house alive. With the use of living plants appropriate to the era you seek to interpret, you can recapture the spirit of an age. The arrangement of the plants in the setting, their form and color and fragrance tell a story of the hopes and thoughts of our forebears and how they lived.

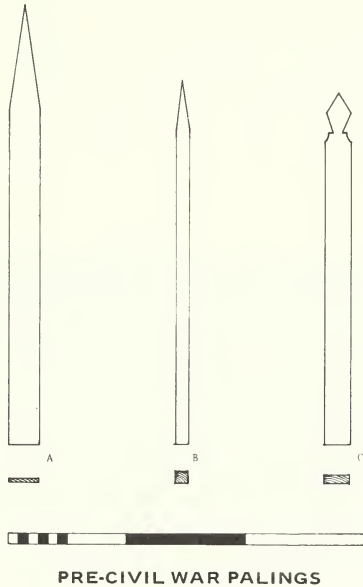
In attempting to create the setting for an early structure, you must first establish your goals. How much thought, money and effort are you willing to invest? You may wish to make an all-out effort to do an authentic reconstruction of the dependencies and outbuildings that were part of an early Georgia message. (You will certainly want to preserve any early buildings that remain.) You may simply want to restore or preserve any gardens that existed near the house itself. Or you may have no interest at all in garden restoration, with its necessary research and effort. In that event, we urge you to let the structure stand for itself and plant *nothing* other than some native trees. There is no quicker way to destroy the character of an old house than to surround it with modern plant introductions.

If you do elect to restore a historic garden, you must first decide which era in the house's history you wish to interpret. If no evidence of gardens remains, study records of the family who occupied the house during the period you have chosen to present. Their degree of affluence, life-style, and interests would have determined the sort of garden they cultivated. Letters, diaries, land records and probate records can yield a wealth of information. Period sources such as paintings or engravings, early photographs, periodicals such as *The Southern Cultivator* and even Godey's *Lady's Book*, early garden catalogues and garden books, household account books, contemporary autograph books, novels and poems also contain valuable clues. The plant lists in *Every Lady Her Own Gardener*, containing "Simple and Practical Directions for Cultivating Plants in the Northern and Southern States," by Louisa Johnson, New Haven, 1844, are voluminous.

The grounds of the Tullie Smith House provide an example of an historic garden restoration project. The gardens of this c. 1835 plantation plain style house (moved to the grounds of the Atlanta Historical Society in 1969) have evolved from a study of resource materials and available family records. The patterns of flower yard and herb garden in relation to the house with its detached kitchen are shown in the drawing at the end of this chapter. The bed patterns are outlined with field stones or with saplings laid on the ground. The yards and walks between the beds are clean-swept with the use of brush brooms. A few survival examples of swept-yard gardens of this type still exist in Georgia.

The Tullie Smith yards are surrounded by a picket fence, the palings used being replicas of those in the remnants of an 1847 heart-pine fence still standing in Troup County. The use of picket fences around early Georgia buildings was ubiquitous. White's

1854 *Historical Collections of Georgia* pictures them around homes, churches, court-houses, banks and even cotton mills. The fences not only served to keep animals out of the grounds, but were a decorative element, closely related to the architecture of the buildings. As John Linley points out in *The Architecture of Middle Georgia*, the vertical elements of the picket fences repeated and strengthened the rhythmic effect of the porch posts and balusters of the houses. Also the sense of definition given by the fences was essential to the design of the gardens they enclosed. The fences had mortise and tenon joints and were built of heart pine or cypress. Illustrated here are three pre-Civil War palings. "A" is from Troup County, "B" from Wilkinson County and "C" from Hancock County.



If your historic house is on its original site, a careful investigation of the site can possibly reveal the previous location of fences, garden walks and outbuildings. Ideally, a trained archeologist should be employed. If this is not feasible, make your own careful investigation, looking for old foundations, fence lines, walks and early plant material. Old foundations can sometimes be located by probing the soil with a metal rod. (Available for \$ .50 from the American Association for State and Local History is Technical Leaflet 80, containing suggestions on site investigation.) Memories of older persons living in the area can also be helpful.

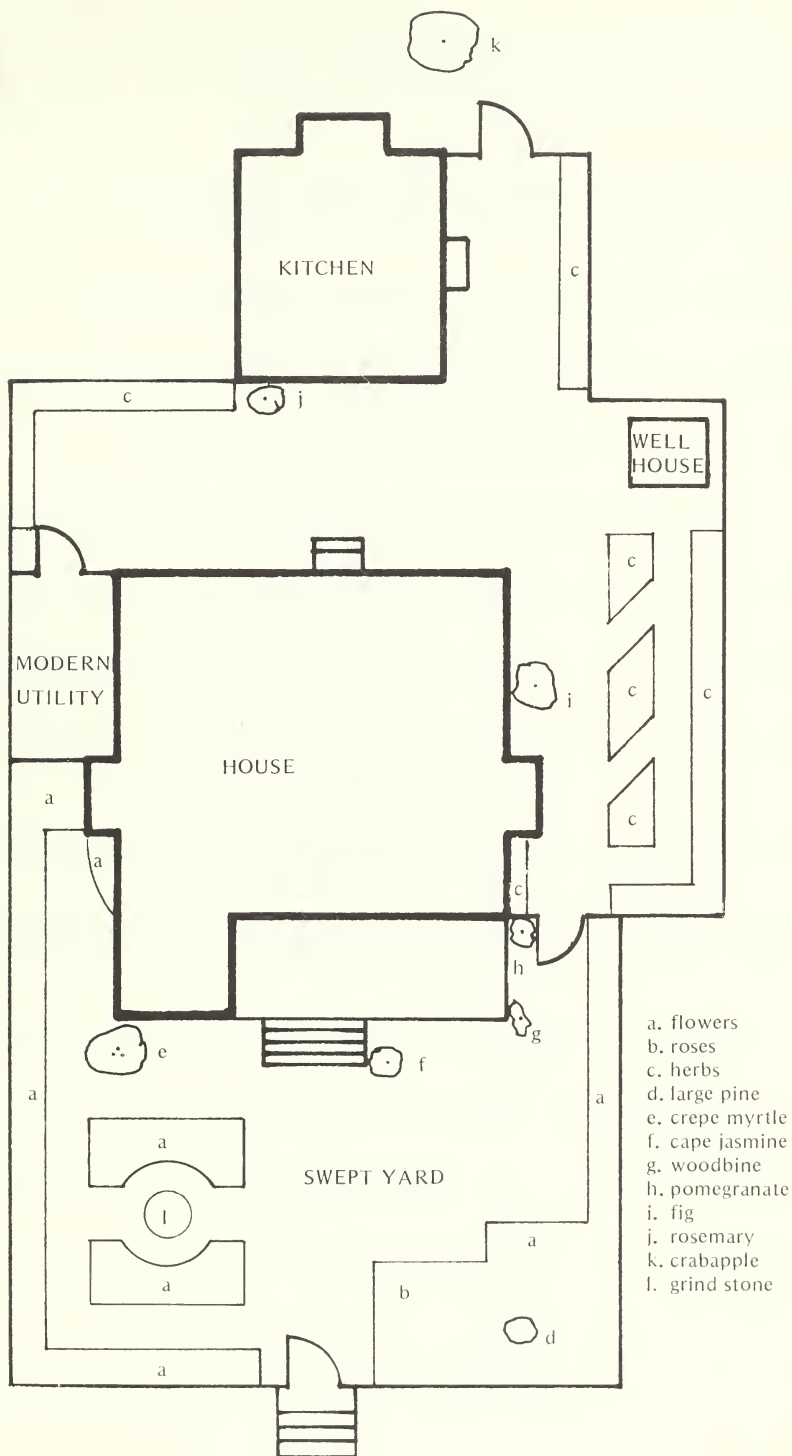
Many lists of authentic plants for period gardens are available. The problem is to find early varieties of given plants as they appeared before modern hybridization. One suggestion is to plant the modern hybrid, for example columbine, in a private place and let it go to seed. Often the columbine seedlings will in a year or two revert to the old form, which appears as a ruffly double with inconspicuous spurs. This works also for petunias and a great many other plants. Viola seeds produce flowers that look like illustrations of the early pansies.

Old gardens often contain early varieties and gardeners are usually willing to share. Seeds of many early plants may be purchased from the Mt. Vernon Ladies' Association, Mt. Vernon, Virginia, 22121. A seed list is available. Roses have been among the most beloved flowers since ancient times and are frequently found in old gardens. Cuttings taken in winter and simply put in the open ground under a glass jar root easily. Old rose varieties may be ordered from Tillotson's Roses, 802 Brown's Valley Road, Watsonville, California, 95076. Catalogue \$1.00. A list of sources of species daffodils can be furnished by the Historic Preservation Section upon request.

Native plants brought into our early gardens included those which were especially showy and those used in cooking, medicines and for dyeing yarn. Many natives are easily grown from seed. Wild azaleas grown from seed can bloom in three years. A few other suggestions for seeding are: native columbine, Jack in the pulpit, Solomon's plume, Solomon's seal, merry bells, bird-foot violet, black-eyed Susan and creeping coreopsis. Two nursery sources of native plants are: Plants, Route 3, Box 191, Greenville, Alabama, 36037; and Woodland Acres Nursery, Route 2, Crivitz, Wisconsin, 54114.



**TULLIE SMITH HOUSE GARDENS  
ATLANTA**



TULLIE SMITH HOUSE GARDENS  
ATLANTA



# CHAPTER ELEVEN

## GLOSSARY OF ARCHITECTURAL TERMS

The following list of terms will be helpful in evaluating and describing structures found in Georgia. Following is a pictorial glossary of architectural details.

Acanthus. . . . .	Ornamental leaves on the Corinthian capital.
Anthemion. . . . .	Greek architectural ornament in the form of a stylized honeysuckle flower.
Aperture. . . . .	Any opening such as a door or window.
Arcade. . . . .	A range of arches supported on piers or columns attached to or detached from the wall.
Arch. . . . .	Wedgeshaped stones or bricks set in the form of a curve.
Architrave. . . . .	The lowest part of an entablature, sometimes used by itself as around a window or door.
Baluster. . . . .	(Sometimes Bannister) A turned or rectangular upright supporting a stair rail.
Barge Board . . . . .	A stylized rafter set out a little from the clapboards of a gable, used especially on Gothic Revival cottages.
Batten. . . . .	A board, narrow or wide, nailed on the back of two or more other boards to hold them together as in a door made of sheathing.
Bay... . . . .	An angular or curved projection of a room, usually with windows.
Beaded Weatherboard . .	A weatherboard finished with a projecting, rounded edge.
Belvedere. . . . .	A tower or turret with an open porch, built for the sake of the view, or for its own appearance sake.
Bolection Molding. . . . .	A heavy convex molding often surrounding Colonial period fireplaces.
Bond. . . . .	The pattern in which bricks are laid for the sake of solidity and design. In Georgia four basic bonds were used. English: rows of ends, or headers, alternate with rows of sides or

stretchers. Flemish: headers and stretchers alternate in each course with the center of each header over the center of the stretcher below. American: rows of four or five stretchers between rows of headers. Common: American Bond without a course of headers.

- Bracketing. . . . . A supporting piece of wood or stone used to carry the weight of a projecting member.
- Buttress. . . . . A mass of masonry or brickwork projecting from or built against a wall to give additional strength.
- Cantilever. . . . . A projecting beam or bracket stabilized by the weight of the wall from which it extends.
- Capital. . . . . The head of a column or pilaster.
- Casement . . . . . A window sash that opens on hinges on the side.
- Chair Rail. . . . . A molding carried around a room at chair back height.
- Clapboard. . . . . See Weatherboard.
- Colonnade . . . . . A range of columns.
- Composite Order. . . . . A classical order with a special capital combining Ionic and Corinthian features.
- Corbeling. . . . . A series of short stone or wood projections (corbels) supporting a projection course of masonry.
- Corinthian Order . . . . . The “rather flowery” order distinguished by a capital made of ornamental acanthus leaves and curled fern shoots.
- Cornice . . . . . The uppermost, projecting part of an entablature, or a feature resembling it.
- Course . . . . . A horizontal row of stones or bricks in a wall.
- Crossettes. . . . . Decorative square offsets at the upper corner of a door or window architrave.
- Cupola. . . . . A dome, especially a small dome on a circular or polygonal base crowning a roof or turret.
- Dado. . . . . The plain space in panelling especially wainscoting.

Dentils. . . . .	Small blocks in a classic cornice. (See Order.)
Dogtrot Cabin. . . . .	(Double-penned cabin) A simple structure, generally log, with two rooms separated by an open breezeway which affords better air circulation.
Doric Order . . . . .	A classical order with simple unadorned capitals supporting a frieze of vertically grooved tablets (triglyphs) set at intervals.
Dormer window. . . . .	A window that projects from a roof.
Egg and Dart. . . . .	A convex molding decorated with a pattern of alternate eggs and arrow-heads.
Engaged Column. . . . .	A round column attached to a wall.
Entasis. . . . .	The very light, slight convex curve used on the shaft of Greek and later columns to correct the illusion of concavity.
Entablature. . . . .	Above columns and pilasters, a 3-part horizontal section of a classical order, the topmost part being the cornice.
Facade. . . . .	The face or front of a building.
Fanlight. . . . .	A window, often semi-circular, over a door, with radiating muntins suggesting a fan.
Finial. . . . .	A pointed ornament at a gable peak.
Fluting. . . . .	Shallow, concave grooves running vertically on the shaft of a column, pilaster, or other surface.
Fret. . . . .	An ornamental pattern cut into or through an open surface.
Frieze. . . . .	The middle division of an entablature, below the cornice.
Gable. . . . .	The triangular upper portion of a wall to carry a pitched roof.
Gingerbread . . . . .	Pierced curvilinear ornament made with jig saw or scroll saw much used in the Gothic Revival.
Gambrel Roof . . . . .	A roof with two sloped or different pitch on either side of the ridge.

Greek Fret. . . . .	A running ornament of little mazes.
Graining. . . . .	Painted treatment on wood panels simulating patterns of wood grain sometimes to the point of exotic abstraction.
Half-Timbering. . . . .	A means of construction exposing the heavy timbers with spaces between beams filled sometimes with brick or a stucco substance.
Header. . . . .	The end of a brick, sometimes glazed.
Hipped roof. . . . .	A roof with slopes on all four sides. The hip is the external angle formed by the meeting of two roof surfaces.
Hood-mould. . . . .	A projecting moulding to throw off rain on the face of a wall above an arch, doorway or window; also called dripstone or albel.
In Antis. . . . .	Columns are "in antis" when they stand between square piers call anta.
Ionic Order. . . . .	A classical order distinguished by a capital with spiral scrolls, called volutes.
Jamb . . . . .	The straight side of a doorway or window.
Joists. . . . .	Horizontal timbers laid parallel with their upper edges finished to receive floor boards.
Lean-to Roof. . . . .	Has one slope only and is built against a wall. (See Shed Roof).
Light . . . . .	A section of a window, the pane or glass.
Lintel. . . . .	A horizontal beam or stone bridging an opening.
Mansard Roof. . . . .	A roof with two slopes to all four sides, the lower one being steeper than the upper.
Mantelpiece. . . . .	The framed area surrounding a fireplace, usually of wood, brick, stone or marble, frequently including a mantel shelf; sometimes called a chimneypiece.
Modillion . . . . .	A form of bracket in the cornice of the Corinthian order and of some Ionic orders.
Mortise and Tenon. . . .	A mortised piece of timber has a hole into which the tenon or projecting tongue on another piece of lumber is made to fit.



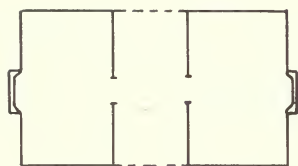
Mullion . . . . .	A vertical divider in a window.
Muntin. . . . .	The strip of wood separating panes of a sash or casement.
Order. . . . .	A definite arrangement of column, capital and entablature, each having its own set of rules and ornamental features. Tuscan, Doric, Ionic, Corinthian, Composite.
Palladian Window. . . . .	A group of three windows. The central one is wider and taller than the rest and is round-headed. The two side windows are square-headed.
Pediment. . . . .	A triangular space forming the gable of a two-pitched roof in classic architecture.
Piazza . . . . .	The term used for a veranda in the Colonial period. In Georgia, to this day, a porch may be a piazza.
Pilaster. . . . .	A flat-faced representation of a column, projecting from a wall.
Pitch. . . . .	The degree of slope of a roof.
Plinth . . . . .	The projecting base of a wall or column. A large porch having a roof, often with a pediment, supported by columns.
Quoin. . . . .	One of the stones or bricks ornamenting the outside corner of a building.
Rafter. . . . .	Part of the frame for a wooden roof, sloping down from the ridge and establishing the pitch.
Return. . . . .	To carry a moulding around a corner; the moulding itself.
Ridge. . . . .	The peak of a roof; the point of meeting of the upper slopes of a roof.
Riser. . . . .	The vertical part of a step.
Sash. . . . .	A window frame that opens by sliding up or down.
Shed. . . . .	A lean-to roof; also the room created by the lean-to.
Sill . . . . .	The heavy timber on the foundation of a building. Also the bottom crosspiece of a window frame.

String course. . . . .	A projecting course of bricks or some other material forming a narrow horizontal strip across the wall of a building.
Stud. . . . .	The upright post forming part of the framework of a braced-frame building.
Tenon. . . . .	A short projection from the end of a beam, pinned into a mortise.
Transom. . . . .	Horizontal glazed area above an aperture.
Turret. . . . .	A small, slender tower.
Tuscan Order. . . . .	A classical order noted for its simplicity; unfluted columns, unadorned capitals and plain entablatures.
Vault. . . . .	An arched covering in stone or brick over any building.
Veranda . . . . .	A space alongside a house sheltered by a roof supported by columns, arches, etc.
Wainscot. . . . .	A facing or paneling, usually of wood, applied to the walls of a room, usually the lower part.
Water Table. . . . .	A projecting ledge, molding, or string course along the side of a building, designed to throw off rainwater.
Weatherboarding . . . .	Siding consisting of overlapping narrow boards usually thicker at one edge than the other.
Winders. . . . .	Steps with radiating risers and thus narrowing treads.

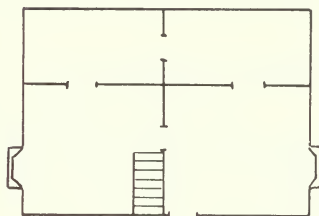
# CHAPTER TWELVE

## PICTORIAL GLOSSARY OF ARCHITECTURAL ELEMENTS

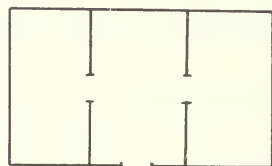
### FLOOR PLANS



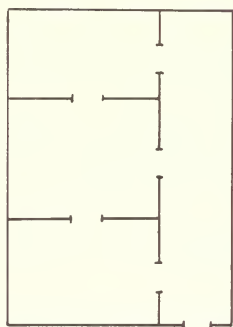
Dog Trot Cabin



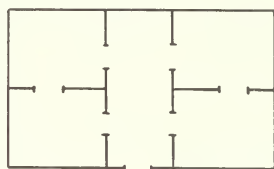
Plain Type



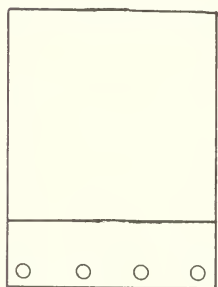
Two Room,  
Central Hall



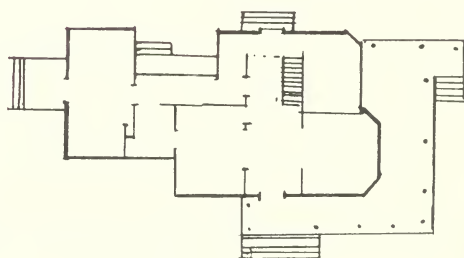
Side Hall



Four Room, Central Hall



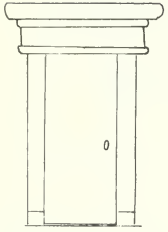
Temple Form (May have  
colonnade on one or more  
sides of block form)



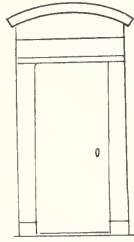
Asymmetrical Victorian Type

## DOORS

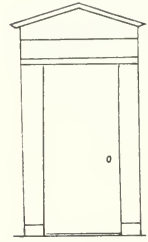
( Treatment illustrated here may also be found on windows.)



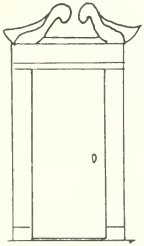
Entablature with Pilaster



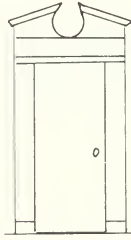
Segmental Pilaster with Pediment



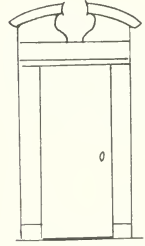
Plain Pediment with Pilaster



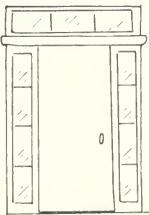
Swan's Neck Pediment with Pilaster



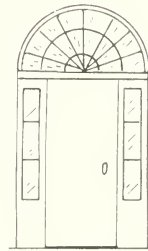
Broken Pediment with Pilaster



Broken Segmental Pediment with Pilaster



Trabeated: Transom and Sidelights

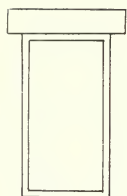


Fanlight (Semi-Circular or Elliptical) with Sidelights

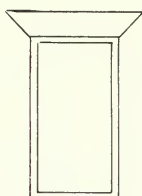


# WINDOWS

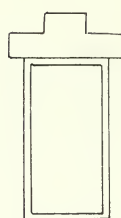
(Treatment illustrated here may also be found on doors.)



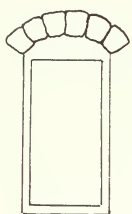
Lintel or Square Flat Arch  
in Stone or Plaster



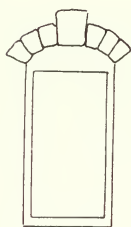
Lintel: Georgia  
Variation



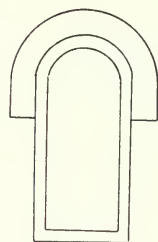
Lintel: Georgia  
Variation



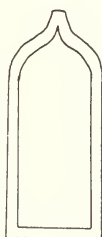
Segmental Arch with  
Radiating Voussoirs (Flat  
Gauge Arch)



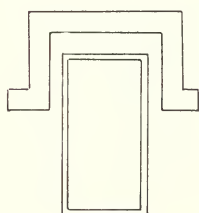
Segmental Arch with  
Radiating Voussoirs and  
Keystone



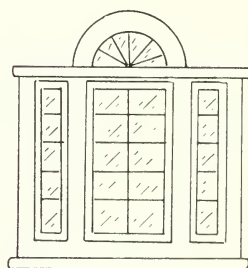
Italianate Arch



Lancet

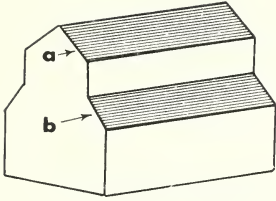


Dripstone Molding



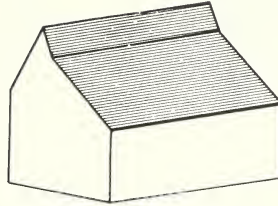
Palladian

# ROOF TYPES

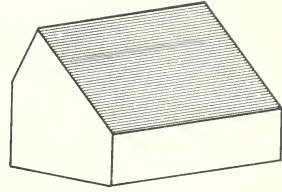


a. Pitched or Gable  
b. Shed

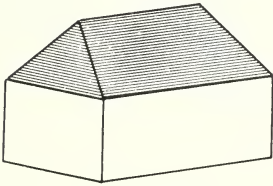
(This combination found in plantation plain type structures)



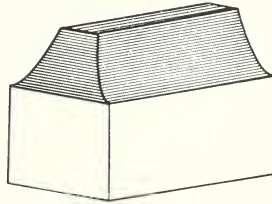
Modified Pitched Roof  
Found in Georgia



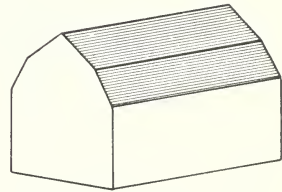
Saltbox



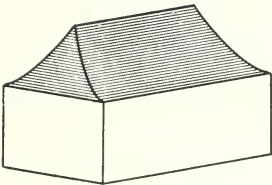
Hip



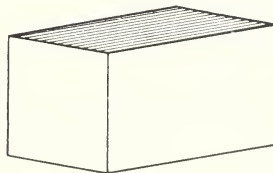
Mansard



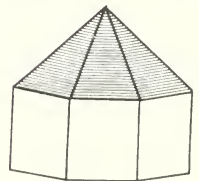
Gambrel



Bellcast Hip

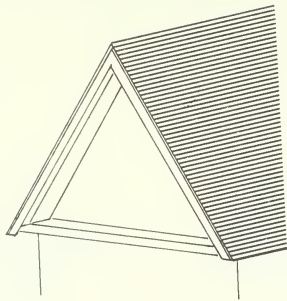


Flat (usually found in  
commercial structures)

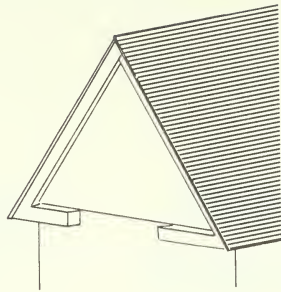


Conical

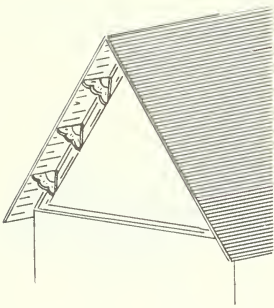
# ROOF TRIMS



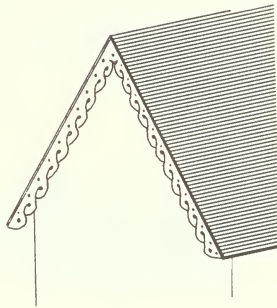
Pedimented Gable



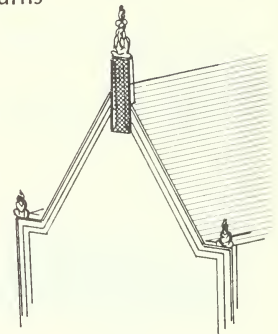
Gable with Boxed Cornice and Returns



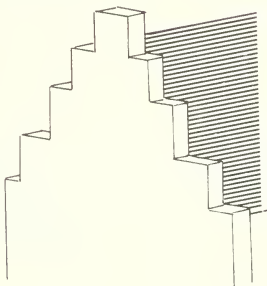
Gable with Brackets



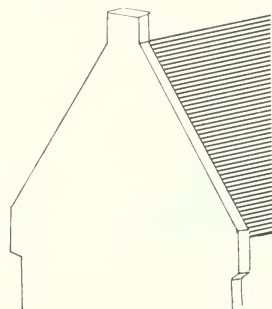
Bargeboard



Decorated Gable

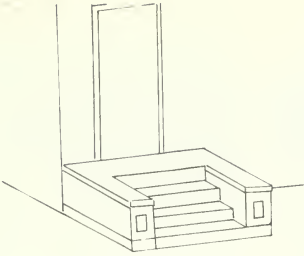


Stepped Gable

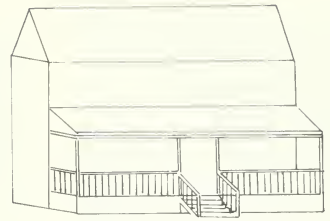


Parapet Gable

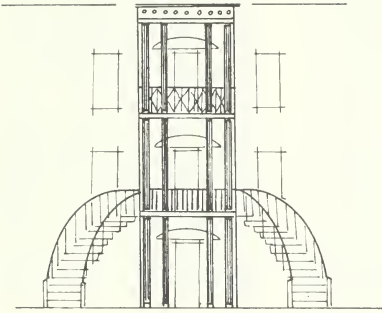
# PORCHES



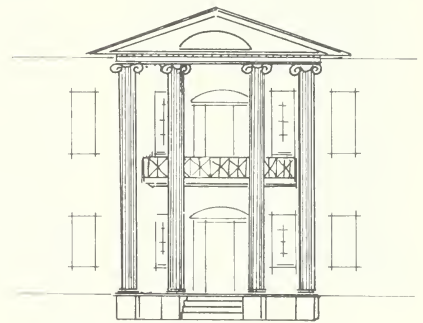
Stoop



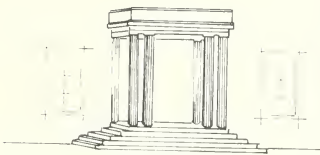
Shed Porch



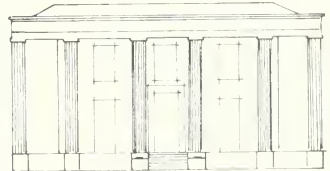
Central Triple (or Double) Portico  
(Separate Columns for Each Floor Level)



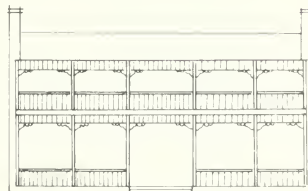
Central, Monumental Portico  
(Continuous columns spanning two stories)



Central One Story Portico



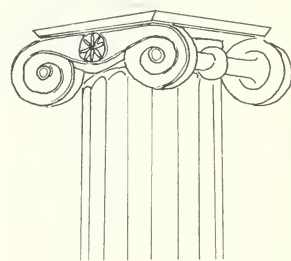
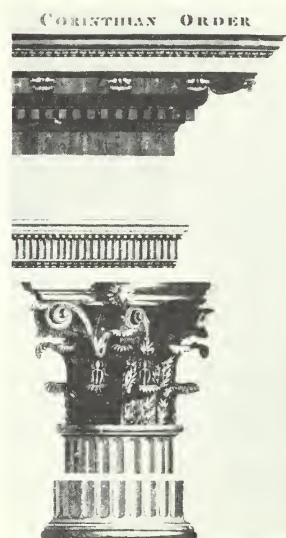
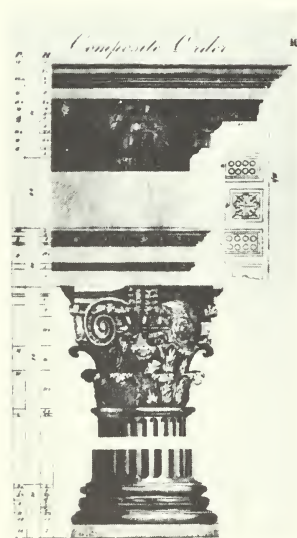
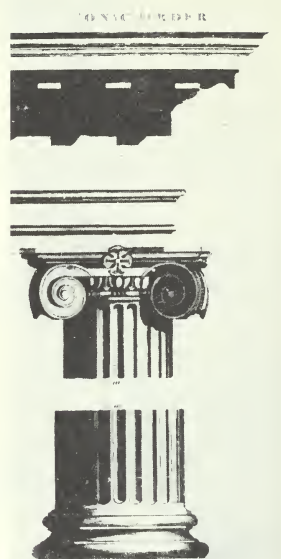
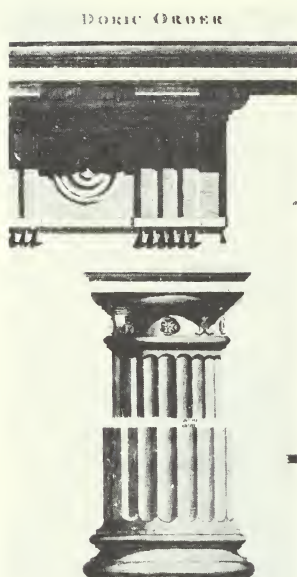
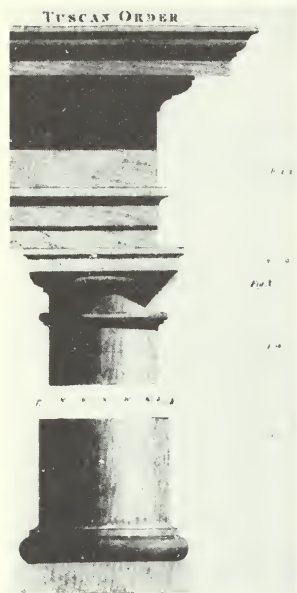
Full Width Monumental Portico



Double Veranda or 2 story  
Porch with Gingerbread Trim

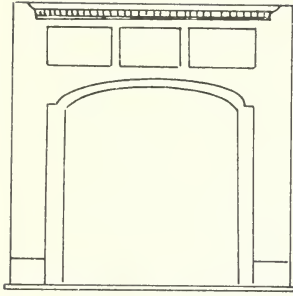


# COLUMNS

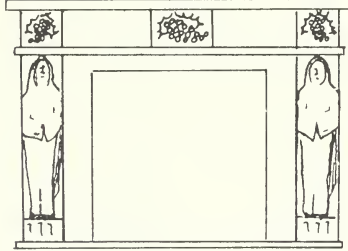


Georgia Version of Ionic Column

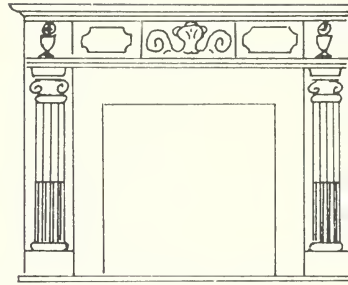
# MANTELPieces



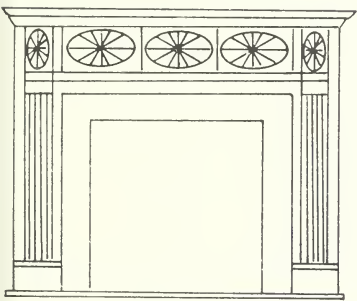
Pre-1820; Distinguished by  
Segmental Arched Fireplace  
Opening



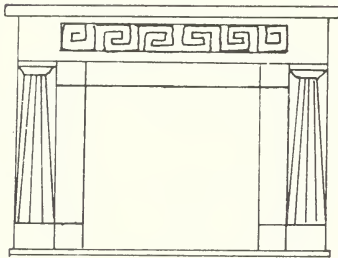
Regency  
c. 1820



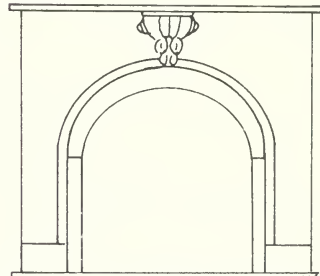
Federal  
c. 1820-30



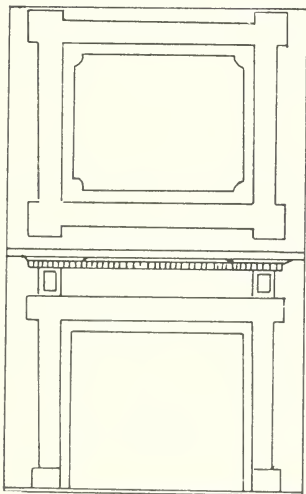
Federal with Sunburst  
Variation c. 1820-35



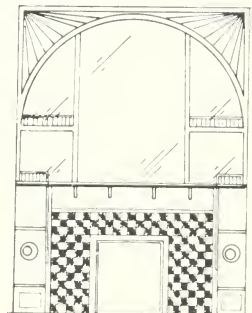
Greek Revival  
c. 1840-60



Early Victorian Often  
Rendered in Marble or  
Iron c. 1855-75

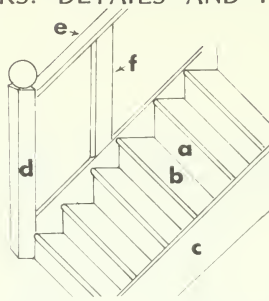


Generally Pre-1800;  
with Overmantel  
and "Landskip" Panel

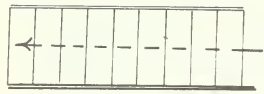


Victorian: Note Tilework  
and Mirrors with Variety of  
Shelves and Ornaments

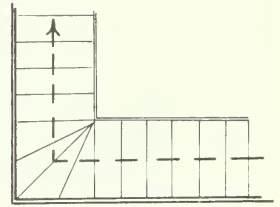
# STAIRS: DETAILS AND PLANS



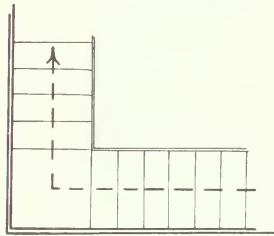
- a. Riser
- b. Tread
- c. String
- d. Newel
- e. Handrail
- f. Baluster



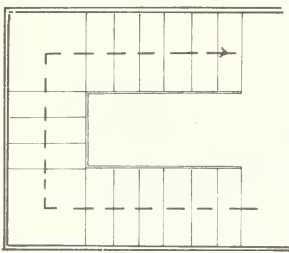
Straight



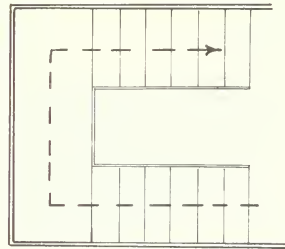
Quarter-Turn with Winders



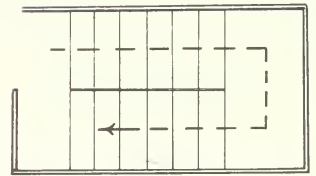
Quarter-turn with Landing



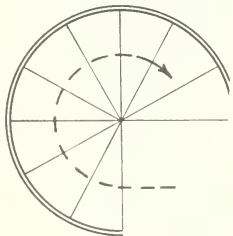
Half-Turn with Landings



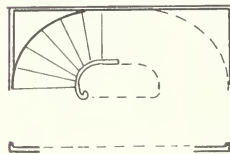
Dog-Leg Variation



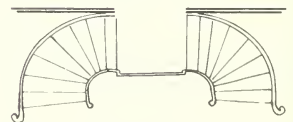
Dog-Leg



Circular Spiral

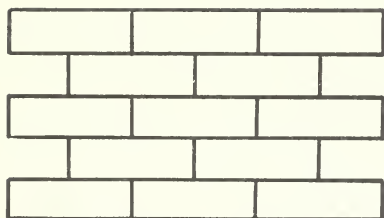


Oval Spiral

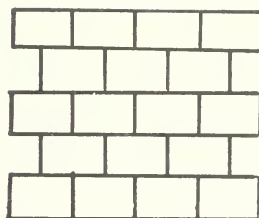


Double Curve with Landing

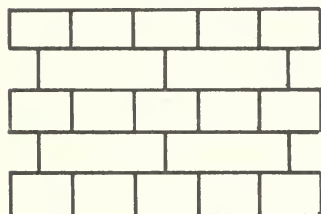
# BRICK BONDING PATTERNS



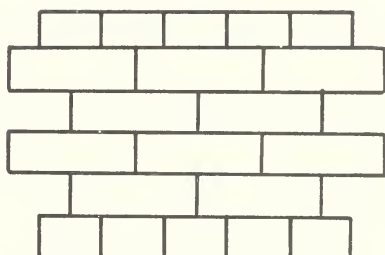
Stretcher Bond



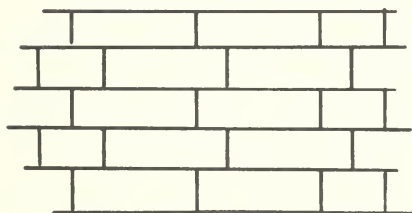
Header Bond



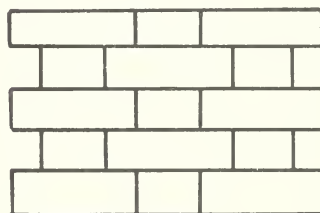
English Bond



Common or American Bond



Garden Wall



Flemish Bond



## CHAPTER THIRTEEN

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